TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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WILLIAM FRIEND.

"AUNT" LOUISA.

In records of the Palmy Days,
On programmes seared and tattered,
Her name appears, undimmed by years—
Her fame remains unshattered.

The poor and humble know her smile,
At Christmas children bless her.
In countless ways the role she plays
Of weary hearts' confessor.

Old Father Time has gently laid
His withered hand upon her—
And every trace that lines her face
Speaks less of age than honor.

THE MATINEE GIRL.

The best treat that we girls have had this season is Maude Adams' Juliet. And I imagine the boys have thought it a treat, too, if one can believe all the gush they evolve about the performance.

Evidently the Frankie Baily style of beauty is losing its hold upon the masculine affections. The lithe, clinging girls, with Burne-Jones bodies are going to line up in the front row for a few years to come.

It used to be a different story once. I recollect a man who was going into raptures over Weber and Fields' aggregation of feminine talent was turned down with a crash by one of the young women who was part of the show.

"I tell you," said the man, "it isn't all pretty faces and figures in that company. A girl has got to have brains to get on the stage at Weber and Fields'. Hasn't she, Tottie?"

"Well, I don't know about brains," said Tottie, "but she's got to have hips."

But the hipless style of beauty is the thing nowadays. To be undeveloped is to be the rage. It is to bant.

Young and underdone Calumet Club boys sit around over their Scotch and soda and talk about how girlish and lovely so and so is. The erstwhile Junoesque goddesses of the stage they allude to derisively as "fat women."

A thirty-inch bust, a long throat, a wide waist and hollows where the hips used to be considered good form—that is the style of the new Queen of the Dudes.

Oh, Pauline, Lillian, Fay, Isabel—all you beautiful pink and ponderous sirens whose corsets had to be clamped in place and laced with leather—no longer can you look with pitying commiseration on the girl who looks as though she had stepped off a Christmas card.

It is the dawn of a new era—that of the lean, the lank, the long, the curveless!

Poor Maudie Adams! In all of her great triumph over the hearts and the intellects of the multitude who applauded her so wildly on Monday night last was there a thought of the adjectives that would be hurled upon her head next morning?

"Weedy"—"immature"—"shapeless"—"awkward"—"gawky"—"formless"—those are only a few of the choice phrases that the word painters of the press employed.

I can imagine Miss Adams looking through the columns to see if any of the chappie critics said she was pretty, or spoke of her eyes, or her hair, or her mouth, and shedding a tear over her coffee and rolls.

All real women like to be told they look nice whether they do or not. I don't believe for a minute that Maude Adams is the hideously intellectual person that she is described by some of her admirers.

She is too sweet for that. The more intellect a woman piles on to the pulp that serves her for a brain the more unlovely she becomes.

Imagine being condemned to breakfast and dine three hundred and sixty-five days in the year with a calmly analytical female who never frivoled! Fancy Schopenhauer with the strawberries, Sienkiewicz with the bacon and Ibsen with the eggs! Oh, mamma!

Men talk a lot of rot, but they are never quite so funny as when they begin to rave over the intellectuality of a woman artist.

A woman who gets faddy on that intellectual charm busines always reminds me of a kitten trying to walk sideways. The kitten thinks it is making a great success and fooling its own mother with its dignity. We all know how it really looks.

I'll venture to say that Maude Adams runs baby-ribbon through her clothes and sits on the floor to put on her shoes just like any other girl.

Intellectual women, you know, have theirs made with plain hems and use shoe horns. Just fancy!

Of course I will admit that any new sort of a pose is restful. For instance, I would rather hear Lulu Glaser talk about her hand-made mythological dictionary than to go to the circus.

Perhaps I may have told you before that she has a little red book in which she writes down things that she finds out. She does this not so much for exercise as to impress the facts on her memory.

For instance, if she is reading a soap advertisement and comes across something about Hebe, we will say, all bets are off until she looks up Hebe in the dictionary. Then she writes it down in her little book. Some people, you know, look for trouble.

I thought of Miss Glaser the other day when Philomel was dusting my study. She came across a plaster head that hung on the mantel piece and asked me who it was supposed to be. She seemed to think it might be a relative of mine, or something.

I pretended to be very busy. "Pan—I think it is," I said shortly.

"Who was Pan?" she asked.

"Oh, he was one of those old gods. He had pipes, I think. He was noted for his pipes. The pipes of Pan are often spoken of. Yes, I'm quite sure he had pipes."

"Pipes," she said, "What kind of pipes?"

It was up to me. I threw up my hands. I didn't know any more about Pan's pipes than I do about the stone age. I felt ashamed, and I thought of what Lulu Glaser would do under such circumstances. So I got the dictionary and read to Philomel about Pan.

"That was funny," she said, "half man and half goat. There are no men like that nowadays, are there?"

"No, Philomel," I said," the men nowadays are all goats."

I often say things like that. I really ought to be writing librettos instead of doing matinees.

When I saw the first performance of The Man in the Moon I came away with a consciousness that something was missing. Only the other day it occurred to me that it was The Man in the Moon that I missed.

The Man in the Moon is really a bewildering swirl of girls. There are all sorts—Honolulu ladies, Hawaii girls looking like *café au lait*, and Spanish girls looking like *café* without the *lait*.

Then there is Norma Whalley, the new beauty. She is really good looking, and she wears one of the clingingest of the clinging gowns and a big picture hat. She has a real smile, and looks stunning in tights. That is better for an actress than having a good home and diamonds.

I think the bald-headed rowites ought to get together and present Mr. Lederer with a testimonial for making a collection of such genuinely pretty girls. There is every type of beauty under the sun on that stage when the ballets are on—even a girl who looks like a Jap. And then there is Dressler, the strong woman.

Christie MacDonald is a nice little thing, but I don't like the cut of her shirt waist. It's a hold-over from last year. Diana is altogether too fly a girl and sees too much style from her perch on the Garden to visit the earth in last year's sleeves.

Henshaw's dimples are alone worth the price of admission. He has two brilliant solitaires that remain in full view of the audience, with or without a smile. He gives an imitation of Bob Hilliard that is really wonderful, but makes love like an automaton. If I had a complexion parlor where they change your face from lively to severe while you wait I should secure Henshaw as a sample to show people who wanted improvements added. Chauncey Olcott must look to his laurels. I predict that Henshaw will be the coming matinee idol.

Ethel Barrymore and Cissie Loftus went to Marion for the Richard Harding Davis wedding, and joined in the base ball game on the lawn which was a feature of the nuptials.

Richard Harding has never been specially popular with journalists, who have always claimed wrongly that the writer was ashamed of his beginning in the newspaper business. I have heard him accused most bitterly of snobbishness, priggishness and all their attendant bad qualities.

That he has always been immensely popular with theatrical folks is one of the best proofs that these particular faults cannot be laid at his door.

Those who know him say that he is thoroughly democratic, sensible, and has that desirable possession, a good heart. While I know it is almost as bad to call a man good hearted as to allude to a woman as "well-meaning" or "worthy," I think a good heart is a very pleasant part of a person's make-up.

I have never been able to understand the newspaper chappies' withering scorn myself. Perhaps it is because Davis can write.

When I saw Dixey dance about the Bijou stage the other afternoon it was almost impossible for me to realize that it was the same dance he did years and years ago, when I was a tiny little tot just learning to toddle. Yes, indeed!

Dixey is so clever and so good looking, and he dances so much better than any one—man or woman—that I ever saw, that I sometimes wonder why some one doesn't write him a brand new burlesque as good as Adonis, but more modern—something with lots of dancing, and dressing, and posing, and fun-making, and no singing.

I like to see Dixey sing, and I love to hear him dance. He has one top note like a calliope on a circus wagon that has been out in the rain. It is almost as bad as Walter Jones' high "C," but not quite.

The style of burlesque has changed within the last few years, and Adonis seems very different from the new sort of thing where the plot grows thinner with every act.

One thing about it struck me as very original and daring. There is no introduced burlesque of Zaza. It is the only show in New York that could have one and hasn't.

One never knows real poignant misery until he or she has to sit in a dentist's chair and have modern improvements, annexes and porte cocheres built in one's mouth with gold trimmings until one's smile resembles a jeweler's tray.

We have all heard the sweet old saying: "Who is to decide when doctors disagree?" No one was thoughtless enough to say that about dentists, for they always disagree.

You never can get two dentists to give you the same opinion about the same teeth. If you ever find life stale and monotonous start out on a round of dentists and tell them you want an opinion on your teeth.

You don't necessarily have to have anything really the matter with them. They will discover unsuspected things that you never dreamed of. Each man will have some new fad that he wants to try on you at prices always ranging in the hundreds.

Dentists don't mind a little thing like that. And the cold-blooded way in which they talk of extractions, fillings, grindings and that sort of thing would give a brass monkey chills.

In my travels in dentistry circles during the last week one thing impressed me forcibly: The various neat devices in showcase arrangement that various dentists utilize to call attention to their wares.

Most of them have little plate glass shelves with separate teeth, always very white and gleaming, laying at even distances like bits of priceless ivory. Then there are whole sets forming a headless smile with a great deal of gold upholstery effects that give them a rich look.

These are shown to best advantage on white velvet. On Twenty-third Street you strike this style at establishments where they guarantee to pull all your teeth and send you out with an entirely new Spring smile inside of twenty-four hours.

On Sixth Avenue they go in for more spectacular effects. At one place they have two wax heads—a lady with blond hair and a dark, devilishly-handsome man in a paper collar and an expansive shirt front containing three supposedly valuable studs, which, however, are rivaled in brilliancy by his teeth and those of his companion.

Their mouths remain open and stationary, but their heads wiggle coquettishly from side to side. I stood for hours riveted to this window, until a policeman began to eye me suspiciously. I was thinking of a "Complexion Hint" department in a Sunday newspaper headed: "How you Look and How you Might Look."

Finally I went home without deciding, and asked Naomi, whose judgment is beyond price in such matters. "I do wish I knew of a good dentist!" I said with a sigh.

"I know a splendid one," she exclaimed. "He keeps open all night, and has red plush chairs with monograms on them. It is the finest place on Third Avenue. There is a lady to fan you and give you smelling salts if you faint. He pulls two teeth for 75 cents."

This seemed to be worth while. "How shall I know the place, Naomi?" I asked her.

"There's a glass case outside," she said; "a beautiful case, and inside there is a little tree made of gold, with sets of teeth on the branches. It's awful pretty!"

I hadn't seen anything like this. Somehow it sounded pastoral and pleasant. A gold tree with sets of teeth on the branches! Could any one imagine anything more poetical? I put on my hat.

"And there's an orchestra," went on Naomi, waxing enthusiastic.

"An orchestra?" said I; "what for?"

"Why to take your mind off the thing. It's really a music box, and while the man is grinding away it plays 'She Was Bred in Old Kentucky' and 'Hello, My Baby,' just as sweet as can be."

I am going up there to-morrow.

Who wasn't glad to read of Mrs. Yeamans' triumph in Why Smith Left Home over in London the other night?

Those who remember her wonderfully clever acting in Harrigan's old company and her later triumphs at Daly's will not be surprised to know that a London audience was quick to recognize her keen appreciation of the humor in an Irish part, such as that of the cook in the Why Smith Left Home farce.

Mrs. Yeamans has daughters who have been notably successful on the stage, but not one of them is as genuinely talented an actor as the mother, who scored the hit of the London production at the Strand.

THE MATINEE GIRL.

THE COLLAPSE OF MOTHER GOOSE.

The extravaganza, Mother Goose, was played for the last time at the Fourteenth Street Theatre on Tuesday evening, the actors declining to continue without pay. Manager Junius Howe, after asserting that salaries might be paid and implying that responsibility rested upon one John Felts, said to have backed the production, withdrew from the enterprise. Last Thursday he filed a petition in bankruptcy, with liabilities of $31,952, and assets representing no more than his forfeited interest in Mother Goose. The liabilities embraced, besides debts incurred by this fiasco, those entailed by the collapse of Excelsior, Jr., last season. Mr. Felts' lawyers announced that he had no concern in the matter beyond the fact that he had lent $700 to Howe for the launching of Mother Goose.

STUDENTS' PUBLIC REHEARSAL.

The first public rehearsal by the students of the November and January classes of the National Dramatic Conservatory will be given at the Fifth Avenue Theatre on Wednesday afternoon, May 24, at 2 o'clock, under the direction of F. F. Mackay and Mrs. Eleanor Georgen. The interesting play of Sweet Will, by Henry Arthur Jones, will be produced, and also the comedietta, by Thomas J. Williams, Who's to Win Him. Tickets are in great demand, the October class rehearsal having scored a positive success.

CUES.

J. K. Emmet and Lottie Gilson will play a Summer season in the Canadian provinces, opening on July 25. Their regular season will open in August at Philadelphia. They will be seen in Fritz in a Madhouse until November, when a new play will be produced.

In the Appellate Division of the Supreme Court in Brooklyn it was held last week that neither Augustin Daly nor any one else enjoys exclusive rights to Sudermann's play, Honor, in this country. The decision upheld that of a lower court, and was made in the suit brought by Mr. Daly to restrain production of a version of the play by Frederic De Belleville and Francis Reinau.

Alberta Gallatin has returned to her home on Fifth Avenue. During the past week, it is said, she has had offers to play leading business with the Giffen Summer Stock company, at Denver, with the Valentine Stock, Columbus, for a Spring tour in vaudeville on the Proctor circuit, and the part of Anne of Austria in the Professional Woman's League production of The Three Guardsmen.

E. D. Price, business-manager of the Manhattan Theatre, will sail for Europe this month.

Janet Waldorf and her company opened at Honolulu on April 23 in Twelfth Night and scored a distinguished success. The Hawaiian critics, not easy to please, accorded warm praise to the star and her companions.

George M. Fenberg, musical director, will close a short season with the Holden Comedy company, No. 2, at Bloomington, Ill., on June 4, and will open at Avon Beach Park, Cleveland, Ohio, for his second Summer season at that resort.

Earl Burgess will continue next season as manager of the Bennett and Moulton Company A. Mr. Burgess has been in the city in the interest of the Bennett and Moulton attractions.

The next season of The Village Postmaster will open on Sept. 25 in Brooklyn.

Wm. M. Gray is now representing the A. S. Seer company.

IN OTHER CITIES.

BROOKLYN.

SATURDAY, May 13.

While six of the fifteen regular places of amusement in this borough will remain open throughout the coming week, the season may be considered as at an end, for with the exception of the supplementary musical term at the Montauk, the other houses will exhibit attractions of a desultory type.

The Grand Opera House closed on April 29. Its eighteenth season began on Labor Day, Sept. 5, and covered thirty-three weeks, the theatre being closed throughout Holy Week. Thirty attractions were presented, three minstrel cos. heard, one star was given three separate weeks, and a single play a return date. These features were offered in the order noted: A Sure Cure, My Friend from India, At Piney Ridge, William H. West's Minstrels, Natural Gas, Tempest Tossed, When Greek Meets Greek, Monte Cristo, A Hot Old Time, An Irish Gentleman, Devil's Island, Haverly's Minstrels, A High Born Lady, A Reign of Error, The Mulligan Guards' Ball, Maids to Order, The Devil's Auction, The Girl from Paris, What Happened to Jones, The Evil Eye, Superba, Primrose and Dockstader's Minstrels, At the French Ball, Pousse Cafe, The Bride Elect, The Governors, The Ragged Earl, The Telephone Girl, The White Heather, The Village Postmaster, Jack and the Beanstalk, London Life, The Ragged Earl (return), and Too Much Johnson.

Joseph Jefferson rang the curtain down on the regular season at the Montauk last Saturday night. The week was divided between Rip Van Winkle and The Rivals, and while the attendance was eminently satisfactory, the latter play appeared to have the call in popular esteem. A word of praise should not be left unsaid for the excellence shown by Ffolliott Paget, both as Gretchen and Mrs. Malaprop, and also regarding the precocious cleverness of Master Harold Walsh, whose Little Hendrick proclaims him one of the brightest youngsters before the footlights. The Castle Square organization began their third season on this stage on Monday, with a fine scenic presentation of Verdi's Aida. A partially changed selection of singers has been alternated nightly, and while the production in its entirety has been well liked, a rather general disappointment has been voiced concerning the complete omission of the beautiful and characteristic ballet music for which Aida is noteworthy. Faust is the choice for the second week, with Romeo and Juliet underlined for May 22.

The Columbia ended its season on May 6. From Sept. 26, the opening date, during its term of thirty-one weeks, the house being closed for Holy Week, Stuart Robson, Frank Daniels, James K. Hackett, The Bostonians, Denman Thompson, The Liliputians, Viola Allen, Jefferson De Angelis, De Wolf Hopper, William Gillette, Della Fox, Annie Russell, and E. H. Sothern have twinkled as stars, and five engagements have each been of two weeks' duration, with twenty-eight presentations in the order indicated: The Meddler, The Idol's Eye, The Tree of Knowledge, The Serenade, Robin Hood, The Old Homestead, The Golden Horseshoe, A Day and a Night, Good Bye, A Brace of Partridges, The Christian, 'Way Down East (a fortnight), The Jolly Musketeer, The Geisha, Yankee Doodle Dandy, Hotel Topsy Turvy, Shenandoah, The Charlatan, The White Heather, On and Off (a fortnight), Secret Service (a fortnight), The Little Host, Catherine (a fortnight), A Dangerous Maid, The Turtle, The King's Musketeer (a fortnight), At the White Horse Tavern, and Mile. Fifi.

Over at the Gayety The Silver King has catered to an appreciative clientele, and will be followed by Too Much Johnson, with the same cast so successful when recently seen downtown.

Manager Harry C. Kennedy finishes his sixth season at the Bijou in a most contented frame of mind. The final bill of The Prodigal Daughter has drawn with the zest of a strong novelty at the opening of a theatrical year. Mr. Kennedy has several times tested the past Winter whether his patrons would accept a $1.50 tariff when high price features were in evidence. The verdict has been amply satisfying that productions of the highest grade can as readily draw their public to the Bijou as at any theatre in the borough; and his bookings for 1899-1900 will in accordance number some attractions that have heretofore confined themselves to Fulton Street. During the thirty-six weeks elapsed since the opening on Saturday, Sept. 3, Louis James, Kathryn Kidder, Frederick B. Warde, Marie Wainwright, Chauncey Olcott, Johnstone Bennett, Joseph Murphy, Mary Hampton, Maurice Barrymore, Sadie Martinot, and W. J. Ferguson have been featured, while thirty-six plays have been given in this rotation: The Dawn of Freedom, A Grip of Steel, Two Little Vagrants, Going to the Races, The School for Scandal, Julius Cæsar, Hamlet, Othello, Macbeth, Shall We Forgive Her, East Lynne, In Old Kentucky, John Martin's Secret, Cumberland '61, On Land and Sea, Sweet Inniscarra (two weeks), On the Wabash, Going to the Races (return), When London Sleeps, The Silver King, The Finish of Mr. Fresh, A Female Drummer, Shaun Rhue, The Kerry Gow, Hogan's Alley, The Red, White and Blue, Have You Seen Smith, Through the Breakers, McFadden's Row of Flats, In Old Kentucky (return), Daughters of the Poor, A Female Drummer (return), Shenandoah, Casey's Wife, The King of the Opium Ring, Yon Yonson, A Romance of Athlone (two weeks), The King of the Opium Ring (return), The Turtle, and The Prodigal Daughter. Two engagements were of a fortnight each, while return dates were accorded in four instances to receipts actually in excess of the large "take" captured on the first trials.

After thirteen weeks of successful trial at the Novelty Theatre, Manager Percy G. Williams closed his first season there last Saturday. The High Rollers had been announced for the current week, but the excessive heat at the beginning of the month caused him to deem a cancellation judicious. For years this house had apparently been under the domination of a "hoodoo" that none proved clever enough to exorcise, until the advent of Mr. Williams; who has given scope there to a practical test of original plans and methods, with the gratifying result of an actual net profit on his first term.

The Amphion, after a trying period of various experiences, goes into prolonged somnolence tonight. Twice since its opening, on Sept. 19, was it found necessary to come to a halt for want of attractions, four weeks being thus lost out of the thirty-four included from that time to date. The few stellar features seen have comprised Stuart Robson, Burr McIntosh, Denman Thompson, The Liliputians, James K. Hackett, Jefferson De Angelis, Henry Miller, Della Fox, James A. Herne, and Maude Adams. On Jan. 14 Clarence E. Fleming, after herculean but fruitless efforts to induce successful recognition, withdrew from the resident management, followed some weeks later by the retirement of Treasurer Edwin A. Wigley, who had been identified with the box-office since a boy of sixteen. For some months the then active control was not calculated to inspire the best results, which fact being recognized by the lessees, resulted in bringing to the fore Manager Bennett Wilson, long and favorably identified with the Gayety. For the sake of this estimable gentleman and his active young assistant, W. H. Clendennen, it is hoped that the Amphion may in the coming season take a place near the head of the procession. During its thirty weeks of activity, these productions have been given as follows: The Telephone Girl, Diplomacy, I Pagliacci, Cavalleria Rusticana, Carmen, La Bohème, Faust, Trovatore, The Meddler, The Belle of New York, A War Correspondent, Cleopatra, La Tosca, Fedora, A Stranger in New York, The Old Homestead, The Golden Horseshoe, A Day and a Night, The Tree of Knowledge, Rupert of Hentzau, The Royal Box, The Jolly Musketeer, The Village Postmaster, The Master, Heartsease, The White Heather, That Man, Shenandoah, A Dangerous Maid, The Crucifix Carver of Ammergau, Almenrausch and Edelweiss, Der Gesunde Kern, Prozesshansl, Hunter's Blood, At the White Horse Tavern, The Little Host, 'Way Down East, Rev. Griffith Davenport, The Chimes of Normandy, The Bohemian Girl, Olivette, Lucia di Lammermoor, The Little Minister, Fra Diavolo, Martha, H. M. S. Pinafore, and The Mikado.

The Brooklyn Music Hall offered an olio taken part in by Mr. and Mrs. Augustin Neuville, Bert and Sophie Leslie, Al. Raymond, the Grahams, George Leslie, the Darrett Sisters, Morrell and Evans, J. C. Medway, and Myrtle Tressider. Webber's U. T. C. is the attraction for next week, which presumably ends the season.

Cora Tanner and Louis Massen were the headliners at Hyde and Behman's, where other interesting bits were contributed by Hayes and Lytton, A. D. Robbins, Snyder and Buckley, the Olympia Quartette, the Randalls and a fine exhibit of the biograph.

The Rentz-Santley co. vacate the Star in favor of The New City Sports.

The Empire makes a change from The Majestic Burlesquers to The American Burlettists.

The High Rollers depart from the Unique, where Tom McIntosh's Vaudevillians are next due.

Colonel Sinn is considering an eight weeks' trip for London and Paris, to which he is recommended by his physician.—The season at Bergen Beach begins on Saturday evening, May 27.—On Friday night Hyde and Behman will finish their twenty-second year as partners in amusement direction, the firm, though previously in existence, having taken their initial step in the atricals on Saturday, May 19, 1877.

SCHENCK COOPER.

DENVER.

The Broadway Theatre has been given over to local entertainments during the past week, and the programmes provided have been of a nature as varied as excellent.

Upon 1 Maud Fealy, supported by the Tabor Grand School of Acting, under the direction of Margaret Fealy, appeared in Moths, this being Miss Fealy's last public appearance prior to her departure for New York city to join Augustin Daly's forces next Fall. She gave a performance of Vera that was little short of wonderful. That she would handle the earlier scenes of the play admirably was conceded by all who were familiar with the work of this sweet and winsome young girl, but that she would succeed in the heavier scenes as well as she did was a gratifying surprise to even her most ardent admirers. Though but seventeen years of age, she deports herself upon the stage with all the naturalness and composure of a star with years of experience. Possessed of a voice of musical timbre, well modulated and of fine carrying quality, and withal enunciating distinctly, with all the insouciance and ambition of youth combined with the intelligence of maturer years, and presenting a graceful stage presence and with charming and natural methods—it would seem that Maud Fealy is singularly blessed with everything to assure her a successful stage career, and the best wishes of hosts of people will follow her to her new and broad field of labor. The production of Moths was an excellent one throughout, and Charles W. Brokate's Jura, Leon Hattenbach's Cowaz, Isabel Gilbert's Lady Dolly, and Byrd Bedell's Fuchsia deserve special and most favorable mention.

Joseph B. Newman gave a farewell entertainment 2, which proved to be one of the best ever given by this popular favorite. Mr. Newman's new songs made instantaneous hits, and his old ones were enthusiastically encored. His versatility was admirably demonstrated by his songs, ranging from humorous to sentimental, his appearance in the comedietta Six to One, and his fine work as Golightly in Lend Me Five Shillings, which was brightly presented by a cast including Will Chamberlin and Charles B. Witter, who, as usual, were exceedingly clever. Mr. Newman will leave in two weeks for London to introduce his songs, and if London is as discriminating and appreciative as we are led to believe Mr. Newman is destined to achieve the success to which his originality and merit entitle him. It requires the contents of the city directory to number Joe's friends here, where he has been a universal favorite for years.

The Denver Wheel Club held the boards 3, presenting a minstrel entertainment in the high class manner we have learned to expect when anything of that sort is projected by this club. Among those participating were F. R. Cullen, J. B. Grant, E. S. Hartwell, George R. Ruble, Stauffer and Miller, Boyd Brothers, Cullen and Sachs, Thompson and Jenkins, Abbott Brothers, A. B. Wittman, L. F. Desmond, F. C. Witter, F. J. Acker, and F. A. McMillen. Mr. Acker's monologue was brightly presented and well received. He sings well and evinces decided comedy talent.

Fourth in the farewell series was the performance, 4, given in honor of Charles Mylott, who will join the Neill co. at Minneapolis this Summer. Confusion was presented, the parts being taken by pupils of R. E. Bell's Broadway School of Acting, of which Mr. Mylott has been a member. The comedy was well put on, and scored a hit. The principal roles, assumed by Mr. Mylott and Mr. Bell, were capitally done. Mr. Mylott has a fine physique and an excellent voice, and displays much ability in his work.

Warde and Sackett's Comedians presented A Bachelor's Honeymoon at the Tabor April 30-6 to fair business. The co. includes Walter Walker, Franklyn Hill, Delia Stacey, and Mildred St. Pierre. The performance was well received. A Midnight Bell 7-13.

At the Orpheum the Kyle-Thomas Opera co. appeared in Olivette 30-6. The best work in the co. was done by Carol Hartley, who sang and acted Bathilde, Countess of Rousillon, very well indeed. Miss Hartley has a pleasing voice, which she uses excellently, and an attractive stage presence, while her acting is marked by naturalness and spontaneity. Shadows of a Great City 7-13.

R. L. Giffen will open his stock season at the Tabor 14 with an elaborate production of An Enemy to the King. His co. includes Hobart Bosworth, Minnie Radcliffe, John B. Maher, Fred Perry, and other well-known people.

F. E. CARSTARPHEN.

MILWAUKEE.

Nance O'Neil opened the second and last week of her engagement at the Bijou 7 to large houses, the repertoire including Camille, Oliver Twist, The Jewess, Guy Mannering, True to Life, and Magda. Lester Lonergan's appearance with the co. as leading man was a welcome addition, his work being artistic and finished. Miss O'Neil has created a highly favorable impression during her stay here, and has proved herself an artist of remarkable talent and great promise. The sale for the closing week has been very large. Manager Sundin will close the Bijou 20, the final attraction 14-20 being Uncle Tom's Cabin.

The Butterflies was presented at the Academy 8 by the Thanhouser-Hatch Stock co., and business continues good at this popular playhouse. The co. gave the usual satisfactory performance: Eugene Moore, as Frederick Ossian, played with the necessary dash and buoyancy, making the most of every point, and confirming the general opinion that whatever this actor does he does thoroughly well. Max von Mitzel, as Andrew Strong, demonstrated that character work is his strong point. R. C. Chamberlain, a new member, won considerable favor as Hiram Greene, and Donald Bowles, William Yerance, and Samuel Lewis made the most of incidental characters. Julia Blanc was seen for the first time as Mrs. Dodge, and received a warm welcome, her impersonation was typical and humorous, and gave rise to expectations of great things from this clever character actress. Lansing Rowan was charming as Miriam, her natural methods and uncommonly sweet voice being most pleasing. Gertrude Homan was dainty and winsome as Suzanne, and Meta Brittain was excellent as Mrs. Ossian. Stage-Director Paulding's careful training was in evidence, and some very beautiful scenery was displayed. The Runaway Wife 15-21.

Olga Nethersole played to the biggest business of the season at the Davidson last week, crowded houses prevailing throughout the engagement. The Profligate was presented 4 on the usual magnificent scale of Miss Nethersole's productions, and the distinguished artist gave another marvelously clever portraiture as Leslie. The supporting co. appeared to good advantage, and the piece was well received, though it is doubtful whether the play will attain great popularity in Miss Nethersole's repertoire. The performance of Camille in the costumes of 1843 aroused much interest and had to be repeated, so large was the demand for seats. Elks' entertainment 11, 12. Sporting Life 14-20.

Robert Downing in The Commander drew an overflowing house at the Alhambra 7, and was welcomed with great enthusiasm. In the title part Mr. Downing appeared to marked advantage, this modern romantic role fitting him nicely, and his finished and artistic rendition surprised those who have been accustomed to seeing him in classic drama. The support is fairly good, praiseworthy work being done by Severin de Deyn, J. W. Downing, J. C. Nugent, Fredda Gallick, Stella Rees, and that promising young actress, Eleanor Ronaele. Mr. Downing is a great favorite here and the advance sale is unusually large. 14-20 a double bill by Robert Downing and the Salisbury Comedy co., from the Columbia Theatre, St. Louis.

The Kneisel Quartette appeared at the Pabst Theatre 8 before a good sized and most appreciative audience. The A Capella Choir will present Emil Sauer at the Pabst 11. Dan Godfrey's British Guards Band will give two concerts 12. The Arion Club will sing Handel's Acis and Galatea for its closing concert 16, with Campanari as the vocal star; Arthur Weld will conduct.

The Frawley Stock co. will open at the Davidson June 7.

CLAUDE L. N. NORRIE.

LOUISVILLE.

The Oberammergau Passion Play, represented by the cinematograph, has drawn a large number of people to Macauley's, and the indications are it will continue to do so throughout the week 8-13, except 10, when Richard Mansfield will present Cyrano de Bergerac.

The May Musical Festival at the Auditorium 8-10, notwithstanding the drawback resulting from the illness of Marcetta Sembrich, which, to the disappointment of all, prevented her appearing, was a success in point of attendance, the excellence of the programmes rendered, and artistically considered. Of the principals the most marked successs were scored by Campanari, Evan Williams, Madame Jacoby, and Sara Anderson. Mollenhauser and his orchestra received unstinted praise, and the chorus, composed of Louisville people, under the direction of C. H. Shackelton, surprised even its most enthusiastic well-wishers. Marie Brema was at the last moment secured to sing the parts assigned to Madame Sembrich, and was most favorably received.

Phil and Nettie Peters, Louisville people, occupied the stage at the Avenue Theatre 7-13, presenting A Booming Town. The season at the Avenue will close with two performances of A Knotty Problem 14 for the benefit of the attaches of the theatre.

Thomas M. Reynolds received the highest praise from the press and public for excellent work in A Gilded Fool, which closed the season of the Meffert Stock co. at the Temple Theatre 6. The members of that favorite organization have dispersed to their homes, the majority of them going East. Verne Castro will spend the Summer in California. Manager Meffert, in speaking of his plans for next season, announces that it is probable that there will be a number of new faces in the co., and that, instead of a continuous season here, he will occasionally take the co. for a tour of the larger cities in Kentucky and adjacent States.

William McElfatrick, of the firm of theatrical architects of New York, and an ex-Louisvillian, was one of the visitors of the week.

It was expected that Mary Anderson would arrive in Louisville in time to attend the May Musical Festival, as a guest of Mrs. R. M. Kelly, wife of the editor-in-chief of the *Commercial*, who was so instrumental in promoting the early success of the actress. She wired, however, to the disappointment of many, that it was impossible for her to reach here.

Ann McGregor, of the Meffert Stock co., will have a benefit at the Temple Theatre 20. Oscar Eagle, Esther Lyon, and other members of the late Meffert co., will return to the city to participate.

Eugenia Thais Lawton is the latest Louisville aspirant for histrionic honors. She has been a diligent student of Shakespeare for years, is imbued with commendable ambition, possessed of unusual natural gifts, and is expected by her friends to score a success. Her debut will be made as Juliet at an early date.

The Louisville Lodge of Elks is assured of a permanent home, as subscriptions have already been made sufficient to insure the erection of a building. There is probably not a more prosperous lodge in the order in the United States than Louisville No. 8.

Adolph Lestina, who played the heavy parts with the Meffert co., and who left for the East 9, was presented with a fine watch by an unknown friend. There is no clew to the sender.

The regular theatrical season in Louisville is now closed, and amusement seekers have nothing to look forward to until Autumn except the season of Summer opera which will open here at the Auditorium under the management and direction of Daniel Quilp and James B. Camp June 5.

CHARLES D. CLARKE.

SAN FRANCISCO.

This has been a week of second weeks. It is indeed a dull time of the year at the theatres, and it will be some weeks yet before matters liven up. Roland Reed did only fair business at the Columbia in his second week. He produced a favorite, The Woman-Hater. As a laugh-producer the play proved a distinct success. Mr. Reed was genuinely as well as artistically funny. He threw an earnestness into his acting that carried away his audience and made up for occasional weak spots in the dialogue. Isadore Rush was very much admired as the captivating young widow, and she wore gowns which the women characterized as dreams of delight. Charles S. Abbe is deserving of mention as the ex-professor suffering from insomnia. Mr. Reed gives way 8 to On and Off.

Captain Swift ran a second week at the Alcazar to good business. Week 8 will be famous for the initial production of Clay M. Greene's new play, His Japanese Wife, at this theatre. Mr. Greene has traveled extensively in Japan and has studied the characteristics of the country and its people. He has based the plot of his play upon the generally understood Japanese marriage contract. Two travelers journeying through Japan meet two native girls, and one marries one of the girls. After a few months of wedded bliss the friends return to America, where one, who was engaged before his Oriental trip, marries, and the other, who desires to marry, finds himself in an awkward fix by the sudden appearance on the scene of the Japanese girl, his transient wife by contract. Complications arise and several families are drawn into the melee. Finally matters are straightened out by an attorney, who discovers that no Japanese marriage ever took place, that the proceeding was merely recorded in the courts as a promise yet to be fulfilled. Hardly a moral plot, but said to be an amusing one. Ernest Hastings and the Alcazar Stock co. will present it. All society and all Bohemia will be on hand on the opening night.

The Geisha kept up its merry gait at the Tivoli. It will run a third week, after which, 15, Orpheus and Eurydice.

The Southwell Opera co. is now doing excellent business at the Grand Opera House. This excellent organization has come to stay, thanks to the somewhat slow appreciation of the San Francisco public. El Capitan drew great business during its second week and could easily have survived a third. However, the management has decided to put on The Little Tycoon 8. The scenery will be entirely new, the costumes beautiful and costly.

FRED S. MYRTLE.

ST. PAUL.

Clara Thropp, supported by Frederick Montague and a clever co., presented Ibsen's A Doll's House for the first time on the local stage, at the Metropolitan Opera House 7, 8. Miss Thropp is not unknown to St. Paul theatregoers, and she received a warm welcome from good-sized and appreciative audiences. Her Nora was an admirable portrayal of a most difficult role. Mr. Montague was graceful and impressive as the husband, Torvald Helmer. Mr. Folsom did good work as Nels Krogstad. Mr. Ryan's Doctor Rank was a clever characterization. Miss Allen was excellent as Mrs. Linden. The Truant Spouse, sketch by Miss Thropp, followed the play. The star gave clever work in imitations of Bernhardt and others, and sang "On the Road to Mandalay" 6. The Turtle was presented by a clever co. 9, 10 to good houses. Signor Perugini played Champalier in a graceful and clever manner. Isabelle Evesson, as Leonie, his wife, carried a trying role with delicacy and considerable credit. Ada Deaves as Madame Giboleau, and Isabelle Bowmas as Juliette, her daughter, were excellent. Marion Ballou, as Angele, was decidedly clever and taking. Jennie Reiffarth as Madame Lemarquis, George Holland as Briquet, and Ulric R. Collins as Adolphe, made the most of their parts. Olga Nethersole 11-13. Primrose and Dockstader's Minstrels 18-21. The Kirmess at the Metropolitan 4-6 by St. Paul's fairest women and children, under the direction of Professor Speedy, and the patronage of St. Paul's society people, was a most enjoyable entertainment, and a great success. Brilliant and delighted audiences crowded the theatre at each performance. The costumes were rich and elegant, and the dancing exceptionally good and taking. The grouping of so large a number of fair women, pretty girls, gay cavaliers and bright looking children in varied costumes, formed beautiful and striking stage pictures. Mrs. J. D. Lawler, as the Kirmess Queen, wore her crown with graceful dignity. Celeste Coghlan, a charming goddess of liberty, sang "The Star Spangled Banner" with spirit and effect.

A large and appreciative audience thoroughly enjoyed a rare literary treat in the lecture and readings given by Ian Maclaren (Dr. John Watson) at the Metropolitan 5.

At the Grand Opera House the Minnesota State Band, under the direction of Prof. C. M. Selling, gave a concert Sunday evening 7. The band embraces over thirty skilled musicians. The house was crowded by an appreciative audience. Every number was admirably rendered, and received a hearty encore. Jane Huntington Yale's rich mezzo-soprano voice was heard to fine advantage in her song, "Autumnal Gale." This closed the Bijou's season, which has been the most profitable in the history of the house.

Teresa Carreno will give a farewell piano recital at the Metropolitan 12.

GEORGE H. COLGRAVE.

BUFFALO

Chauncey Olcott in A Romance of Athlone appeared at the Star 8-13 to fair patronage. Sauer 17. James O'Neill in The Musketeers 18-20.

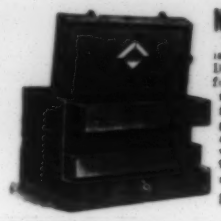
Bert Coote in The New Boy played at the Lyceum 8-13 to much smaller patronage than the merit of the attraction warranted. Mr. Coote as Archibald Rennick gave one of the funniest impersonations we have seen in many a day, and his support was capable. Julia Kingsley made a buxom and satisfactory Nancy. Dorothy Dearborn and Josephine Kirkwood were good in their respective parts, and D. F. Brine did well with the role of Master Bullock. George W. Monroe was an extra attraction. He appeared in his well-known Aunt Bridget impersonation and his work was funny if familiar. Tennessee's Partner 15-20.

Eva Tanguay was in the city last week en route to Chicago, where she opens an eight weeks' engagement in vaudeville.

Cheridah Simpson was billed to appear at the Lyceum the past week in connection with The New Boy co. Through a mistake in booking she was also engaged at Shea's for the week previous. The matter was amicably adjusted and the Lyceum date canceled.

The stock co. at the Empire began its Summer season 8. A Bachelor's Dilemma was the bill, and it pleased fair sized audiences.

The policy of the Star will this Summer be different from that of former seasons. Heretofore this house has presented extended engage-



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...ments of light opera during the Summer season; ... Manager Stirling has engaged the ... which has played ... at the Eastside in that city. ... Manager Laughlin, of ... determined upon his policy ... of a stock co. at that ... but no definite decision ... has yet been reached. Shea's will probably be ... part if not all the Summer; while the Court Street and Wonderland will be closed.

RENNOLD WOLF.

NEW ORLEANS.

Henry Rightor and Louis Blake's musical comedy, The Striped Petticoat, was presented for the first time on any stage at the Grand Opera House 5. The scenario and libretto are from the pen of Mr. Rightor, for many years connected with the local press, and abound in clever situations and witty dialogue. The music is by Mr. Blake, and, although there is not much of it, the little there is is original and tuneful. The play was interpreted by local talent, and a large and enthusiastic audience greeted the co. on its initial performance. The action of the play is laid in the romantic old French quarter of New Orleans. The time is Mardi Gras week of 1856, and the type of people depicted essentially Creole. Le Noir and Le Rouge, two adventurous sailor boys, return home for the purpose of claiming the hand and heart of their lady loves, Leonie and Mignonette, but a tyrannical old uncle, Petispois, interposes his objections, and the young men are forbidden his home. The girls, nevertheless, leave the uncle's abode, arrayed in gold and black striped petticoats, and are off with their lovers for the bal masque. Petispois has a *rencontre* on his own account, and shows up in the ball room with all the levity of youth. Unfortunately two other ladies, Celestine and Suissesse, dressed in similar striped petticoats, and accompanied by Bois Piquant and Henri Feu, attend the ball. Things, of course, become complicated, and each lover woos the wrong sweetheart. Petispois eventually makes the discovery of his nieces' presence, and rudely orders them home. In this he errs, for he has addressed Celestine and Suissesse, and the gallants with them take offense and affairs wax warm for awhile. Le Noir and Le Rouge then bring on the true nieces, and Petispois is nonplussed. A general exchange of cards follows, and the gentlemen agree to fight it out with swords in Jackson Square. The meeting takes place, and the shedding of considerable blood is promised, but old Petispois shows the white feather and is only relieved from his obligation to fight by consenting to the marriages of his nieces, Mignonette and Leonie to Le Noir and Le Rouge respectively. This he does. Henri Feu and Bois Piquant seize the opportunity and plight their troths, and things end merrily. The playwright here gives us an excellent parody upon the duello and the high-strung temperament of Creoles in ante-bellum days, and their propensity for invoking the code on the slightest provocation. Several other characters typical of this community are introduced. Guinio Socola was a dashing Henri Feu, and sang his song, "O, Celestine," admirably. Robert W. Abbott, as Petispois, was very funny, and could not be improved on. Claus Bogel and C. C. Socola, as Le Noir and Le Rouge respectively, were ideal and impetuous lovers, and were well received. Bernard Shields, as Le Beau, was capital, and his assumed French accent was done to a nicety. J. W. Armbruster, as Bois Piquant, gave satisfaction, but the part does not call for much effort. Alice Loeb, as Mignonette, was captivating, and her radiant blond beauty never appeared to better advantage than in the ball room scene of the second act. Rita Purnell, as Celestine, was charming, and sang her several numbers well. Jessie E. Tharp as Leonie and Bessie Shields as Suissesse were entertaining. The production of The Striped Petticoat was given under the auspices of the New Orleans Press Club, and the big audiences present at the three performances testify to the success and merit of the production. Arrangements are on foot with a New York manager for its presentation in that city.

The Golden Giant Mine was the attraction offered by the stock co. at Hopkins' St. Charles Theatre 5-11, and that it was put on in a more than acceptable manner goes without saying. A testimonial benefit was tendered Carrie Lamont 12. This little woman has been one of the hardest workers in the co., and the benefit was the most appropriate manner in which the management could show its appreciation of conscientious endeavor. The vaudeville features seen were Moreland, Thompson and Roberts, John Tierney, and Ramza and Arno. The St. Charles will close 12.

Big crowds visit West End, where the Perkins' Choromilitant Concert Band and chorus are heard nightly. Artie Hall, advertised as a "coon-shouter and dancer" and the Faust family of acrobats are the vaudeville features, and the numerous views shown by the vitagraph are new and entertaining.

Athletic Park will open 14 with Brooke's Military Band as the principal attraction.

J. MARSHALL QUINTERO.

COLUMBUS.

The Southern will close the season with May Irwin 16 and the James-Kidder-Warde co. 19.

The best thing the Valentine Stock co. has given us in the comedy line is The Private Secretary, 7-13, the entire co. being happily cast and the Grand filled at every performance. Charlotte Crane made her first appearance 7, as Edith. Her work was excellent and she scored a hit. Robert Rogers as Mr. Cattermole had a part that seemed to have been written for him, and made the best of the opportunity. Osborne Searle did his finest work as Rev. Robert Spaulding. Louise Mackintosh, as Miss Ashton, depicted a character with rare finesse and skill, adding another triumph to her long list. Ed R. Mawson, Jack Webster, and Charles Fleming did their work well. Jay Quigley as Sidney Gibson was good. Kate Blancke in the small role of Mrs Stead gave a finished portrayal. Frances Desmonde as Eva Webster was excellent. The stage settings were of the best, and everything was handled in an artistic manner. Mam'zelle 14-20.

The High Street closed the most prosperous season in its history 13 with Waite's Opera co. There has not been a poor week's business this season, a record Manager Ovens may well be proud of.

Fred Neddermeyer, conductor of the High Street orchestra, is in New York for a few weeks, combining business with pleasure.

Ed Ricter, advertising agent for the High Street, will officiate in the same capacity for Minerva Park, this being his third season there.

Edward Fix, business representative of the Grand, will again be located at the Baseball Park ticket office.

J. B. DAVIE.

PORTLAND, ORE.

An $8,000 to $10,000 crowd gravitated Marquamward week April 24-29 to hear The Bostonians sing Robin Hood, The Serenade, and Rob Roy. The Serenade was the operatic gem of the three. Each opera was exquisitely staged and correspondingly presented. Barnabee, Frothingham, Broderick, Macdonald, Hawley, Helen Bertram, and Jessie Bartlett-Davis scored hits. Devil's Auction, with scintillating scenery, shapely, graceful dancing girls, and a good show withal, did profitable business 2, 3. Rosenthal played selections from Mozart, Chopin, Schumann, Mendelssohn, Schubert, Davidoff, and some of his own to a well pleased houseful 6.

At Cordray's 24-29, R. E. French's co. in The Commodore, a remember-the-Maine drama, and Cyrano de Bergerac drew business equal to the quality of the co.—poor. Robert Gaylor and co. in McSorley's Twins 30-6 were a failure as farce-comedy entertainers. The Rays began a week 7 with A Hot Old Time to fine houses.

The Rev. John Watson, D.D. ("Ian Maclaren"), gave readings at the First Congregational 24 to delighted listeners.

In the *Oregonian* of April 24 Guy Catlin (Karl Kennett, of the famous song-writing two, Kennett and Lyn Udall) contributes in his happy, clever way an eight-line, four-stanza, humorous piece, with a four-line *l'envoi*, entitled "The Girl with the Fluffety Hair." He also has a column each in the *Oregonian* of April 30 and May 7, headed "Yarns from a Pullman's Smoker." Mr. Catlin's stories are extremely well written in a style distinctly *sui generis*, and consequently fascinating.

O. J. MITCHELL.

KANSAS CITY.

May Irwin delighted the big audiences that always attend her coming at the Grand Opera House 7-13. Kate Kip, which was first produced here, has been changed considerably, and for the better, since its first presentation. Miss Irwin still plays in the same inimitable manner, and her coon songs are the hit of the entire performance. Joseph Sparks, as the Irish Senator Koogan, is entertaining, and Ignacio Martinetti, as the nervous Frenchman, is getting more excitable each year. Jane Burby and Marcia Treadwell were also prominent, while the rest of the cast was fairly efficient.

At the Auditorium the Woodward Stock co. put on The Penman 7-13. The drama retains its absorbing interest. Jane Kennark, who played Nina Ralston, put into the part all of the emotional energies at her command, and made a pronounced hit. Willis Granger in the title-role was seen to advantage, and Wilson Enos, as the villainous Baron Hartfeld, gave a strong performance. Hal Davis was most popular and Emma Dunn and the other women of the cast came in for their share of approval. The Lost Paradise 14-20. A voting contest for the last week's play is now in progress. Northern Lights running well in first place, with The Wife a close second.

Sauer delighted a good sized audience at the Coates 8.

Thirty Years of Freedom, a spectacular attraction, with 300 colored people on the stage, was presented before good houses 9, 10.

FRANK B. WILCOX.

MINNEAPOLIS.

At the Metropolitan Theatre Clara Thropp presented A Doll's House 4-6 to fair business. Miss Thropp was very cordially received as Nora Helmer. Frederick Montague, who was a popular member of the Metropolitan Stock co. last Summer; Mr. Ryan, Miss Folsom, and Miss Allen gave excellent support. The afterpiece, A Truant Spouse, was noteworthy only in that it gave Miss Thropp an opportunity to sing "On the Road to Mandalay" in a most effective manner. Olga Nethersole made her first appearance in this city 8, in The Second Mrs. Tanqueray, to a large and brilliant audience. The distinguished actress gave a forceful personation of Paula. Her support was fair. Carmen and Camille 9, 10. The Turtle 11-13.

Too Much Money opened for a week at the Bijou Opera House 7 to two good sized houses and made an emphatic hit. The company is made up of clever people, notable among whom are Francis Jones, whose singing was remarkably good; Miss Stevens, Miss King, Miss Tenell, Miss Inman, the Jefferson Sisters, Nellie Hunt, and Mr. Clark were decidedly good in their respective roles.

Teresa Carreno, pianist, gave a recital at the Lyceum Theatre 11 before a large and delighted audience. Godfrey's Band 15.

The Columbian Amusement co., of Chicago, presented Spectacular America at the Exposition Auditorium 9, 10 to good sized houses.

F. C. CAMPBELL.

DETROIT.

The James-Kidder-Warde combination 8-13 opened at the Detroit Opera House in The School for Scandal to a fair and appreciative audience. Louis James took the character of Charles Surface, Kathryn Kidder was the Lady Teazle, and Frederick Warde the Joseph Surface. It is needless to say how delightfully portrayed were the three characters. Splendid support is given the stars by their co. Harry Langdon, the Sir Peter Teazle, filled the role excellently. Detroiters are much interested in the appearance of Norman Hackett, who lived here for many years. Although Mr. Hackett began his stage career four years ago, this is his first professional appearance here. He played Sir Benjamin Backbite in a manner that was highly gratifying to his many friends. Othello was given 9, with Mr. James as the Moor, Mr. Warde as Iago, and Miss Kidder as Desdemona. Later in the week Hamlet, Julius Cæsar, and Macbeth will be presented. The Musketeers 15-20.

The Cummings co. at the Lyceum is playing The Private Secretary 7-13 in its usual capable style. Trilby 14-20.

At Whitney's Opera House A Romance of Coon Hollow opened a week's engagement 7. The co. is a good one, the work done by Miss Hollinger, as Clyde Harrod, being especially worthy of commendation. D. L. Booth, treasurer, and C. A. Altman, acting manager of Whitney's, will have a benefit 14, when Fogg's Ferry will be played.

KIMBAL.

MONTREAL.

The season is drawing to a close. On Monday night 8 the Français was the only uptown theatre that was open, but Pudd'nhead Wilson comes to the Academy 11-13, and Stuart Robson will be at Her Majesty's next week.

The attraction at the Français was Bartley Campbell's My Partner. The play was well staged and the co. gave as usual a very capable performance. Benjamin Horning was in his element as Joe Saunders. William Townsend made a handsome Ned Singleton, and his death scene was particularly good. Thomas J. McGrane was excellent as Major Brit, and Harry W. Rich very amusing as the Chinaman. Richard Sherman was capable as the villain Skeggs. The female roles are not very prominent. Charlotte Deane won the sympathy of her audience as the tearful heroine, while Nellie Callahan and Esther Moore made the most of the other two parts. Stuart and John E. Drew are the chief features of the vaudeville bill.

The pupils of Professor I. I. Goulet, violinist, gave a concert at the Queen's 9. They were assisted by a large chorus and orchestra. At the conclusion of the programme Gounod's Gallia was rendered.

John R. Wilkes, the well-known basso, gave a farewell concert before leaving for England, where he intends to study. It was largely attended.

W. A. TREMAYNE.

INDIANAPOLIS.

A Woman's Politics, from the pen of George Foster Platt, received its initial production at English's 4. The play is somewhat of a novelty, as it deals with the woman in politics from a serious point of view. Mr. Platt's play, while abounding in comedy, contains good dramatic situations and suggests many opportunities for a success. Several changes, however, must be made before success is obtained. Lucille La Verne is starred and gives a very strong yet sweet and sympathetic rendition of Hannah Bassett, the candidate for the Legislature. Kate Fletcher, Helen Webber, Willa Martin, and Clyde Hess are also deserving of special mention. The new play is under the management of John Henry Martin.

Tennessee's Pardner repeated the success made earlier in the season at the Park 4-6. Isham's Octoroons had crowded houses 8-10. A Milk White Flag 11-13. Holden Comedy co. 15-20.

George A. Dickson is spending a week at West Baden.

ALLEN E. WOODALL.

PROVIDENCE.

Nathan Hale and The Cowboy and the Lady were the plays in which N. C. Goodwin and Maxine Elliott appeared at the Providence Opera House 8-10. This marked the comedian's annual visit, which is always very pleasant to all concerned. Beside the Bonnie Brier Bush 11-13, Chauncey Olcott 15-20. E. H. Sothern 22-27, with the exception of 25, when Maude Adams will be seen in Romeo and Juliet.

Burr McIntosh, of the N. C. Goodwin co., was the guest of Roscoe Washburn at the Hope Club 8-10.

Mr. and Mrs. N. S. Goodwin and Ed Goodwin, respectively parents and brother of N. C. Goodwin, were in town 9.

Burr McIntosh gave a thrilling recital of some of his experiences in the war at the Hope Club 10. He has been especially engaged for the London production of The Cowboy and the Lady.

HOWARD C. RIPLEY.

JERSEY CITY.

Guy Mannering was presented at the Academy of Music 10 by the students of Seton Hall College. It was a creditable performance, but the attendance was slim. William H. Crane in The Head of the Family 13. Royal Acanum benefit 17.

The last week of the season at the Bijou Theatre presented Yon Yonson 8-13 to good patronage. Ben Hendricks is the star, and with the peculiar dialect of his country appeals strongly to theatregoers. The scenery is very good. The supporting co. is exceptionally strong and comprises Beatrice Norman, Annie Mack Berlein, Belle Francis, Georgie Bryton, George A. Weller, Arthur Earl, Sherman Rowles, and Edward J. Mack. During the progress of the play a number of pleasing specialties are introduced. The *Evening Journal* Fresh Air Fund benefit 15.

WALTER C. SMITH.

OMAHA.

Herbert Kelcey and Effie Shannon played a return engagement at the Boyd May 4 in The Moth and the Flame. The audience was fair and the play was well received. L. R. Stockwell's co. produced Hoyt's A Midnight Bell 5. Mr. Stockwell as the Deacon was decidedly good and Pearl Landers looked and acted the part of Dot to the apparent satisfaction of the audience. Gus Tate was specially good as Martin Tripp. The Turtle to large audiences 7. The house will be dark until the end of the month, when we will have Richard Mansfield, The Bostonians, and Henry Miller.

J. R. RINGWALT.

PITTSBURG.

The stock co. at the New Grand appeared 8-13 in The Butterflies. The house was well filled at each performance. Next week Dr. Jekyll and Mr. Hyde.

Al. W. Martin's U. T. C. co. opened to good business at the Bijou 8. Next week Robert B. Mantell in The Corsican Brothers.

Buffalo Bill's Wild West will show on the Exposition Grounds 15, 16.

The stock co. at the Grand will be seen in Across the Potomac before the end of the season.

E. J. DONNELLY.

CLEVELAND.

James O'Neil and co. in The Musketeers was at the Euclid Avenue Opera House 8-13. A Runaway Girl 15-17. May Irwin in Kate Kip 18-20. Maude Adams in Romeo and Juliet June 3.

Lost in New York was the attraction at the Cleveland Theatre 8-10. The last three nights of the week, 11-13, were given over to a vaudeville entertainment and *bal petite* by the pupils of a local dancing master. Martin's U. T. C. 15-20.

WILLIAM CRASTON.

TO CORRESPONDENTS.

Tuesday, May 30 (Memorial Day), being a legal holiday, it will be necessary for THE MIRROR to go to press earlier than usual on the number to bear date June 3. Correspondents are therefore requested to forward the letters that would ordinarily reach THE MIRROR on May 24, 25 and 26 a day earlier than usual.

CORRESPONDENCE

ALABAMA.

SHEFFIELD.—OPERA HOUSE (Ashe and Coleman, managers): Alba Heywood co. 2; good business; audience pleased. Season closed.

ARIZONA.

PHŒNIX.—PATTON GRAND OPERA HOUSE (S. E Patton, manager): The Chimes of Normandy (local) 1. ==ITEM: Phœnix Park will open about June 1.

ARKANSAS.

FORT SMITH.—GRAND OPERA HOUSE (C. J. Murta, manager): Hoyt's Comedy co. April 24-29 in A Shadowed Life, A Clean Sweep, Pink Mask, A Fatal Wedding, and Dixie Land; poor co.; light business. Spooner Dramatic co. 8-20.==ITEM: The Grand Opera House has been leased for a term of years by George Filles, who managed it most successfully some years ago. The name will be changed to Filles' Theatre, and the house will be remodeled and refurnished. Mr. Filles will leave shortly for New York to book attractions for the coming season.

CALIFORNIA.

POMONA.—ARMORY OPERA HOUSE (N. C. Pedley, manager): Wakefield-Andrews Opera co. sang Martha to a good-sized audience 6; performance satisfactory. Ada Palmer Walker scored in the title-role. ==ITEM: The Wakefield-Andrews Opera co. after an eight weeks' season at the Burbank Theatre, Los Angeles, are playing some one-night stands in California en route North. The organization will close its season at St. Paul July 15.

OAKLAND.—MACDONOUGH THEATRE (Gotlob, Marx and Co., lessees): The Rays in A Hot Old Time 1, 2; large audiences pleased. Roland Reed 8, 9.==DEWEY OPERA HOUSE (Landers Stevens, lessee; Joe Muller, manager): Grand Stock co. presented After the War 1-8, and drew largely; excellent performance. Straight from the Heart 9-15.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): The Dailey Stock co. April 23-29 closed a big week with A Night Off. The Rays in A Hot Old Time 3; performance satisfactory; good house. Belasco-Thall co. 4-7 opened in The Girl I Left Behind Me; splendid performance; good house.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Rosenthal April 29; small but delighted audience.

SAN BERNARDINO.—OPERA HOUSE (Martha Kiplinger, manager): Wakefield Opera co. in A Night in Venice 5; good house; poor performance.

COLORADO.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): Katie Emmett in The Waifs of New York April 27; good performance; small house. A Midnight Bell 11 canceled. The Spider and the Fly booked instead.

CRIPPLE CREEK.—GRAND OPERA HOUSE (D. R. McArthur, manager): MacDowell-Walsh co. 1, 2 in La Tosca and Fedora. A Bachelor's Honeymoon 7.

COLORADO SPRINGS.—TEMPLE THEATRE (J. E. O'Connor, manager): Shadows of a Great City 5, 6; fair performance to good business.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): MacDowell-Walsh co. 8. John B. De Moote 10. A Midnight Bell 18.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, manager): Shadows of a Great City 18. Ruble-Kreyer co. 29.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): The Spider and the Fly 10.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): J. H. Stoddart appeared before large and fashionable audiences 5, 6 in Beside the Bonnie Brier Bush. Mr. Stoddart played with his accustomed skill and scored an emphatic success. His support was adequate, and the mountings and costumes pleasing and correct. The play was cordially received by audience and critics, and Mr. Stoddart's work was worthy of sincere praise. Julia Arthur and her excellent co. appeared to a large audience 11. Miss Arthur offered A Lady of Quality, and made many warm friends by her clever acting. It was Miss Arthur's first visit as a star, and New Haven's first chance to pass judgment upon Miss Arthur as Clorinda Wildairs. Her reception was cordial, and before the final curtain Miss Arthur worked her audience up to great enthusiasm. The cast throughout was strong. Charles Kent and W. S. Hart being especially worthy of mention. James A. Herne 12. N. C. Goodwin and Maxine Elliott 13. May Musical Festival 15-17. The features of the week are: The Ellis Opera co. 17 in I Pagliacci and Cavalleria Rusticana, Madame Szumowski in piano recital, Ericsson Bushnell, the basso, in song recital, the Kaltenborn String Quartette, and the Gounod Society, assisted by forty-one New York musicians. The Prisoner of Zenda 19.==GRAND OPERA HOUSE (Breed and McKenna, managers): In Atlantic City 4-6 drew fair houses. The Moulin Rouge co. opened a three nights' engagement 8 to good business, considering the warm weather. The specialties were first class. A Man of Mystery 11-13. Vaudeville 15-20.==ITEMS: G. H. Smith, formerly electrician at the Grand, but for the past three months stage carpenter with Jermon's Black Crook co., is now at his home in this city, having closed in Buffalo last week. Several New York managers came up to this city for the performance of Beside the Bonnie Brier Bush 6.—Mr. and Mrs. G. B. Bunnell were in Hartford 10.—E. J. Hassan has erected a large hotel upon his property at Silver Sands, a pretty shore resort near this city.—The theatres at Lighthouse Point and Savin Rock will open about June 1.

JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): N. C. Goodwin and Maxine Elliott gave three performances of Nathan Hale 5, 6, for which they were guaranteed $1,000 for each performance and "made good." The play was admirably presented and mounted, and received generous applause from the overflowing audiences. James A. Herne (return date) in Griffith Davenport 8. The beautiful and interesting play repeated its former success. An audience that completely filled the house greeted Julia Arthur 10 in A Lady of Quality. Miss Arthur, as Clorinda, plays an emotional dramatic part that is well suited to her abilities. The support was excellent, and the settings elaborate. Ben Hur 11-13. Vaudeville 15-20, except 17, when The Prisoner of Zenda is booked. The vaudeville people will play a neighboring city on that date. Chauncey Olcott 25.==HARTFORD OPERA HOUSE (Jennings and Graves, managers): White Elephant Burlesque co. 4-6 did fair business; mediocre performance. King Dramatic co. to large audiences 8-13. Repertoire: Hands Across the Sea, Faust, The Power of the Press, Lost in London, The War of Wealth, Carmen, The Cotton King, Monte Cristo, The Cherry Pickers, She, and The Last Stroke, all excellently presented. Merry Maidens 15-17. London Gaiety Girls 18-20. Gay Masqueraders 22-24.==ITEMS: N. C. Goodwin and co. held a dress rehearsal of his new play, The Cowboy and the Lady.—C. H. Dillingham will accompany Mr. Goodwin to Europe.—Professor Nyegaard, who traveled with Barnum and Bailey's Circus for many seasons, has opened a riding school in this city.—He has had an interesting career, having been in the circus business since he left his native home in Denmark at the age of nine years. He was forced to retire on account of a fracture of the shoulder received while stopping a runaway in a Barnum parade.

A. DUMONT.

BRIDGEPORT.—PARK CITY THEATRE (G. B. Bunnell, lessee; Walter L. Rowland, manager): Sousa's Band entertained a delighted and enthusiastic audience 2. Prince Ramon (local) 1-6 was the best amateur production seen here in years. All the principals were clever, the music well rendered and under Captain C. W. Eddy's direction the dances and marches passed off creditably. Beside the Bonnie Brier Bush pleased a rather light house 8. Griffith Davenport by James A. Herne and his excellent co. played to many curtain calls and much enthusiasm, and deserved better business. W. H. Crane revisited us 11 in The Head of the Family, but the advanced season lessened his usual patronage. Julia Arthur 13. Andrew Mack 17. The Prisoner of Zenda 20. Chauncey Olcott 27.==SMITH'S THEATRE (Edward C. Smith, manager): The Stowaway attracted good business 4-6. The Man of Mystery 8-10 was well patronized and contains some novelties in the melodramatic field. Myles McCarthy 11-13. London Gaiety Girls 15-17. Len Spencer's Minstrels 18-20.==ITEMS: The date for the formal closing of Smith's Theatre by the amateur production of Apple Blossoms has been set for May 30. The production will be under the direction of R. M. Sperry.—Head Doorkeeper Frederick Barry, of the Park City Theatre, who has received much praise from traveling managers for his accuracy and dexterity, has decided to branch out next season in a way permitting a better opportunity for his talents.—A large party of Bridgeporters visited Manager Bunnell's Hyperion Theatre, New Haven, 13, to applaud the Goodwin-Elliott co. in Nathan Hale.—"Ed" Ryan, of Rogers and Ryan, is back in town.

W. P. HOPKINS.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): James A. Herne in Griffith Davenport gave to our theatregoers one of the most artistic performances of the season 10. Julia Arthur 12. Willie Collier 13.==JACQUES' OPERA HOUSE (Jean Jacques, manager): Annie Louise Ames (Mrs. Jean Jacques) and Waite's Stock co. closed their season at this theatre 6. The house was crowded with delighted audience. Frankie Carpenter and her co. commenced a week's engagement 8 to big business. Repertoire: An American Princess, Pawn Ticket 210, The Strange Adventures of Miss Brown, Conn the Shaughraun, Struck Gas, and Little Ferret. Wargraph 15-21.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Beside the Bonnie Brier Bush, with J. H. Stoddart and a fine cast, to a fair house 10. The play had a most beautiful setting, nothing finer having been seen here. The acting of Mr. Stoddart and his supporting co. was very artistic and aroused great enthusiasm. Chauncey Olcott 23 will close the season of the Broadway.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): William H. Crane in The Head of the Family 10 to medium business; competent co. Willie Collier 12. Chauncey Olcott 24.==ITEM: At Y. M. C. A. Hall the wargraph 4-6 showed good pictures to poor business.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): James A. Herne in Griffith Davenport 11; large and delighted audience. This attraction closed the regular season here.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Stetson's U. T. C. 6; large house; performance good. The Belle of New York 9; large house; performance excellent.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): Willie Collier presented Mr. Smooth to an appreciative audience 11. Ben Hur (local) 18, 19.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Tommy Donnelly's Minstrels 9; business and co. good. The Temptress 17.

STAMFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): The Real Widow Brown to large and pleased audience 6. James A. Herne 13.

NEW MILFORD.—OPERA HOUSE (J. R. Johnson, manager): Billy Lester's biograph 16. Alonzo Hatch co. 25.

SOUTH NORWALK.—HOYT'S THEATRE (I. M.

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Hoyt, manager): The Real Widow Brown pleased a large audience 5. W. H. Crane 12.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Donnelly's Minstrels 10; small house; performance fair.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, manager): A Milk White Flag 6; large house. The Elks benefit 10 was the event of the season. A large audience was delightfully entertained from 7.30 until midnight. Town Topics was presented, and before and after each act specialties were introduced. John W. Bratton, of Ford and Bratton, song writers, conducted an orchestra of twenty-eight pieces, and introduced his new overture, "A Bouquet of Bratton's Beauties." This is Mr. Bratton's native city, and the ovation he received surpasses any outburst of enthusiasm ever before seen here. Julius P. Witmark sang a number of Mr. Bratton's songs. George Fuller Golden entertained the audience for forty-eight minutes. Season will close 12 with A Spring Chicken.

FLORIDA.

KEY WEST.—SAN CARLOS OPERA HOUSE (Q. Charles Ball, manager): Dark.==ODD FELLOWS' THEATRE: Southern Stock co. 1 to fair business; performances good. The Streets of New York, The Widow and the Fool, and The Coast Guard were presented. Home, Sweet Home and The Hidden Hand 8-13.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, manager): Si Perkins co. 1-3 in Uncle Dan'l, Aline, The Rose of Killarney, and The County Fair to light business; deserved better. Dates for 4-6 canceled. The Bostonians 8. The Battle of Manila 12, 13. MacDowell-Walsh co. 15, 16.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, resident manager): John L. Sullivan co. 5 and Devil's Auction 12 were canceled, as county was under martial law on account of the miners' strike.

POCATELLO.—OPERA HOUSE (H. B. Kinport, manager): Macdowell-Walsh co. 13.

ILLINOIS.

GALESBURG.—AUDITORIUM (F. E. Berquist, manager): James-Kidder-Warde co. in The School for Scandal 4 delighted a large audience. New York Concert Band and Vaudeville co. 8-13 opened performance to a large and appreciative audience. Richard Mansfield 17.==ITEM: Manager Wagenhals and the stars of the James-Kidder-Warde co. were entertained by Mr. and Mrs. B. F. Reinmund while in this city.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Connors, manager): Davis and Busby's U. T. C. co., which had a date for 6, arrived, but Manager Connors refused to allow them to appear, claiming they did not have sufficient scenery to produce the play properly. Joe Ott in Looking for Trouble 7; good business; specialties good. The World 14.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George Chatterton, manager): The New York Band Concert co. closed a successful week's engagement 7. Robert B. Mantell 9. Richard Mansfield 13. Passion Play pictures 15-17. Holden Comedy co. 21-27.==ITEM: The New York Band Concert co. will appear under canvas the balance of the Summer.

BLOOMINGTON.—GRAND (J. T. Henderson, manager): James-Kidder-Warde co. in Hamlet and The School for Scandal to good audiences 6. Robert B. Mantell in Monbars 8 to well-pleased audience.==COLISEUM: Dark.==ITEM: William Peterson, late manager of the Coliseum, has taken a position at the Grand.

PEORIA.—GRAND OPERA HOUSE (Chamberlain, Harrington and Co., managers): Jones Stock co. is proving a strong attraction. Hazel Kirke 7-10, East Lynne 11-13. The members of the co. have made many warm friends and will hold a reception at the close of matinee 13. Richard Mansfield 16. The Bostonians June 6.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): Jack Potts Comedy co. in Why Smith Came Back, Jack o' Diamonds, Other People's Money, and Struck Gas 1-6 to fair houses. Richard Mansfield 18.

MOLINE.—WAGNER OPERA HOUSE (R. H. Taylor, manager): Knobs o' Tennessee 2, 3; fine performances; medium business. Robert B. Mantell in Monbars 5 and Labadie's Faust 8 gave satisfaction to fair business. Season closed.

ELGIN OPERA HOUSE (Fred W. Jencks, manager): Boston Lyric Opera co. 1-6 in Said Pasha, Fra Diavolo, The Bohemian Girl, Girofle-Girofla, Maritana, Olivette, and La Mascotte: fair business; co. good.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): Billy Link's Vaudeville co. 2, 3. ==ITEM: The Passion Play pictures were booked for 5-7, but on arrival they found the lens of excelograph broken, and were compelled to cancel.

ROCK ISLAND.—HARPER'S THEATRE (Steve F. Miller, manager): The Signal of Liberty April 30; poor attraction; fair business. Knobs o' Tennessee 1; good performance and attendance. Labadie's Faust 7; good performance; fair business.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): The War of Wealth gave a good performance 7. Hi Henry's Minstrels gave satisfaction to large house 8.

EAST ST. LOUIS.—MCCASLAND'S OPERA HOUSE (William Knuppel, manager): The Denver Express 7; performance satisfactory, but owing to inclement weather attendance was small. Yon Yonson 14.

JOLIET.—THEATRE (William H. Hulshizer, manager): Eugene Blair in A Lady of Quality 2 to capacity; performance excellent. Hi Henry's Minstrels 11. Knobs o' Tennessee 13.

FREEPORT.—GRAND OPERA HOUSE (Knorr and Hildreth, managers): Hi Henry's Minstrels to packed house 5; audience delighted.

CANTON.—NEW OPERA HOUSE (J. Frank Head, manager): James-Kidder-Warde co. in Othello 5; S. R. O.; co. first class.

OTTAWA.—SHERWOOD OPERA HOUSE (T. B. Farrell, manager): Hi Henry's Minstrels 10; good performance; packed house.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Local minstrels 6 (benefit stage hands) to packed house; performance first class.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Hi Henry's Minstrels 6; fine performance; full house.

DANVILLE.—GRAND OPERA HOUSE (Alexander W. Heinly, manager): Robert B. Mantell 12.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): The Flints 15. William Owen 20.

INDIANA.

MARION.—GRAND OPERA HOUSE (E. L. Kinneman, manager): Bryan's Comedians closed a profitable week's engagement to a full house April 29. Godfrey's Band 10. Wargraph 11-13. The Princess Bonnie 23-25.==ITEMS: Work will begin about June 1 on the remodeling of the Grand. A ladies' retiring room, a gentlemen's smoking-room, and an up-to-date check room will be addd. New plush chairs for the balcony and an entire new gallery will also be added, giving an increased seating capacity of about two hundred.—Ethel Harris joined Bryan's Comedians here April 29.—The Princess Bonnie will be produced 23-25 by local talent, under the direction of W. E. Rauch.

SOUTH BEND.—OLIVER OPERA HOUSE (James Oliver, manager): John Griffith, lecture, 24.==AUDITORIUM (H. G. Sommers, manager): George Kennan lectured on Siberia to large house 3. Eugenie Blair in A Lady of Quality to a fair audience 4, giving satisfaction. The play was well staged and presented by a well-balanced co., including William Bramwell, Olga Nethersole 15.

MADISON.—GRAND OPERA HOUSE (C. M. Murphy, manager): Weidemann's Comedians opened for a week 8 to S. R. O.; good co. Repertoire: Little Miss Thompson, A Soldier's Sweetheart, The Heart of Oregon, In Old Virginia, Ten Nights in a Bar Room, and Topsy Turvy.==ITEM: Weidemann's will close their season here, as well as the season of the house. Most of the co. will Summer here.

BLOOMINGTON.—NEW ARMORIAL THEATRE (Hutchings and Adkins, managers): Tennessee's Pardner 3; performance excellent; audience large.==OPERA HOUSE (F. X. Johnson, manager): A Breezy Time 5 pleased a good house. Weidemann's Comedians 15-20.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W. Barhydt, Jr., manager): The Two Johns 3; fair business. Forrest's U. T. C. to good business 6. Godfrey's Band 7; light house. Roney Boys' Concert co. 8.

BLOOMFIELD.—OPERA HOUSE (W. M. Moss, manager): A Breezy Time 2; fair business; performance good. Jap Miller lectured 3 to small house. A Virginia Veteran (local) 30.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): Bryan's Comedians 8-10 opened to packed house in Grit or True as Steel. Keystone Dramatic co. 22.

FRANKFORT.—COLUMBIA THEATRE (J. J. Anghe, manager): One of the most prosperous seasons in the history of this theatre closed 10 with A Breezy Time to a large audience; satisfaction given.

FRANKLIN.—NEW OPERA HOUSE (W. J. Martin, manager): Lucille La Verne April 29 canceled. A Breezy Time 6; good performance; fair business. Season closed.

NOBLESVILLE.—WILD'S OPERA HOUSE (C. C. Curtis, manager): A Breezy Time 8; fair performance; big house. Season closed.

EVANSVILLE.—GRAND (King Cobbs, manager): Baldwin-Melville co. opened for a week 8 in The Devil's Web to good house.

BRAZIL.—MCGREGOR OPERA HOUSE (J. H. Brown, manager): What Became of Parker (local) 11-13. Ushers' benefit 18.

CRAWFORDSVILLE.—MUSIC HALL (Townsley and Thomas, managers): Deshon Opera co. 8-13 opened to big business.

ELKHART.—BUCKLEN OPERA HOUSE (D. B. Carpenter, manager): Robert Downing in The Commander drew a small house 6.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (J. C. Corbin, manager): A Breezy Time 11.

INDIAN TERRITORY.

ARDMORE.—OPERA HOUSE (White B. Prulette, manager): Andrews Opera co. 11, 12.

IOWA.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Louise Brehany Concert co. 3 to light house; excellent performance. Kelcey-Shannon co. in The Moth and the Flame 5 to fine house. Miss Shannon and Mr. Kelcey were warmly greeted. Co. good. Marion Abbott, as Mrs. Lorrimer, made a good impression in a part which might easily be overdone. The Turtle 8 to a good house; co. excellent and play finely staged. Klimt-Hearn co. 15-20. ==ITEM: Dr. Watson (Ian Maclaren) lectured 6 at Y. M. C. A. to rather small but enthusiastic house. Major Pond, who conducts Dr. Watson's tour, spoke on Beecher afternoon of 7. Dr. and Mrs. Watson and Major and Mrs. Pond left 7 for New York, where the Doctor and his wife will soon sail for Liverpool.

MCGREGOR.—THE BERGMAN (Edward Bergman, manager): Farmer Rufus 26.==NORTH MCGREGOR OPERA HOUSE (Chris Wingen, manager): Dark.==ITEMS: Weldon's Concert co. closed 4. Mr. and Mrs. Weldon left 8 for Baraboo, Wis. Mr. Weldon will again direct the band at the Chutes in Chicago this Summer.—Ned C. Bates and Ernest Bergman are here organizing for the Summer season Farmer Rufus, carrying fifteen people.—Billy Walters is home for a couple of months' visit. Mr Walters goes back to Howe and Wall, and the trio, Howe, Wall and Walters, have signed for next season with Reilly and Wood's Burlesque co.—Mr. and Mrs. Mat Bromley have left to join Terry's U. T. C.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Kelcey-Shannon co. presented The Moth and the Flame 3 to a very good and appreciative audience. Richard Mansfield 25.==GRAND OPERA HOUSE (William Foster, manager): A Midnight Bell 1-3 to fair houses. L. R. Stockwell, as the Deacon, was supported by a very clever co. Mr. Seaton, a former resident of this city, had a warm greeting.==MIRROR THEATRE (J. S. Connelly, manager): Dark.

OTTUMWA.—GRAND OPERA HOUSE (J. F. Jersey, manager): Herbert Kelcey and Effie Shannon in The Moth and the Flame won much praise from a good-sized audience 2. Knobs o' Tennessee (ushers' benefit) pleased fair house 5. Godfrey's Band 19.==ITEM: Billy Patterson, formerly with O'Dowd's Neighbors, whose home was in Keokuk, has come to Ottumwa to live, having retired from the stage.

CLINTON.—ECONOMIC THEATRE (Kuhns and Thornburg, managers): Dr. John Watson (Ian Maclaren) lectured 8 to large audience and charmed his hearers.==ITEM: The Economic Theatre has been leased to Busby Brothers, of Dubuque and Chicago, for a term of five years from Aug. 1. They will assume personal management and immediately proceed with next season's bookings.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Hi Henry's Minstrels 3; fine audience; best of satisfaction.==ITEM: Beach and Bowers' Minstrels have closed their season. Otis Bowers will take his trained dogs into vaudeville for the Summer. Bobby Beach will remain here.

CLINTON.—ECONOMIC THEATRE (Kuhns and Thornburg, managers): Davis and Busby's U. T. C. to full house 1. James-Kidder-Warde co. in delightful representation of The School for Scandal 3; audience not as large as should have been, but very enthusiastic. Otis Skinner 12. Hi Henry's Minstrels 18.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): Chase-Lister co. opened its second week 8, presenting Angie to capacity. Katie Emmett 16. Godfrey's Band 22. Richard Mansfield 26.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): Robert B. Mantell presented Monbars 4 to a fair audience. Professor Otto's concert (local) 9 pleased a medium-sized house. Knobs o' Tennessee 11, 12. Godfrey's Band 21.

FAIRFIELD.—GRAND OPERA HOUSE (Lou Thoma, manager): Money to Burn April 25; good house; satisfaction given. Knobs o' Tennessee 4; fair house; good performance.

CEDAR FALLS.—PACKARD'S OPERA HOUSE (Williams and Bassett, managers): Beggar Prince Opera co. in The Beggar Prince and Said Pasha 2, 3 to large houses; good performances.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, manager): Robert B. Mantell in Monbars 3; large and appreciative audience. Labadie's Faust 9.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., managers): Kinetoscope 5, 6 to good business.

COUNCIL BLUFFS.—DOHANY THEATRE (James Harrington, manager): L. R. Stockwell in A Midnight Bell 4; fair business.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): Season closed.

OSKALOOSA.—MASONIC OPERA HOUSE (E. M. Fritz, manager): Godfrey's Band 19.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local-manager): Charles H. Rosskam's Players (formerly known as the Graham-Earle co., Western) 1-6 in Counterfeit Money, My Uncle from New York, Dixie Land, Sweet Genevieve, Oliver Twist, and The Colonel's Wives. Audiences averaged fair and all seemed pleased. The co. contains a number of good people of well-known ability, Margie Dow Zielie, John H. Nicholson, Fred. Huebner, Mart W. Zielie, and James M. Martin making a very strong quintette, and C. H. Rosskam, C. L. Herbert, Ira Stevens, Mabel Eston, and Marie De Trace aiding ably. Between curtains pleasing specialties were given and choice selections rendered on the piano by Gertrude Mack. The Bostonians 22.==GRAND OPERA HOUSE (James L. King, manager): Bruno Steindel Concert co. 5 drew a goodly number of people, who apparently enjoy that form of entertainment. Chiquita the Cuban midget 8-13.

THOS. R. HYATT.

HORTON.—HIGH STREET OPERA HOUSE (Bailey and Fox, managers): Senator Mason 12.==ITEM: George W. Rehn, of this place, started out from Claflin, Kan., 1 with a large specialty co. under canvas.

NEWTON.—RAGSDALE OPERA HOUSE (W. J. Puett, manager): Wolford-Sheridan Stock co. in Shadows of a Great City 1; good attendance. Black Crook co. 5; performance fair; good house.

HUTCHINSON.—OPERA HOUSE (W. A. Loe, manager): Shadows of a Great City 2; fair business. Hagen's Black Crook co. 4 pleased S. R. O.

WICHITA.—CRAWFORD GRAND OPERA HOUSE (E. L. Martling, manager): Hagen's Black Crook 6; fair performance; good business. Hoyt's Comedy co. 8-13.

SALINA.—OPERA HOUSE (W. P. Pierce, manager): Robert McIntyre lectured 4 to good house. Hoyt's Comedy co. 22-27.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): Senter Payton Comedy co. 8-13.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): The Bells Concert co. 8.

KENTUCKY.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager: My Friend from India 4; light business; performance fair. Godfrey's Band 5; small house. A brilliant production of Cyrano de Bergerac 9 by Richard Mansfield to S. R. O.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Fay Brothers and Hosford, managers): Wilbur Opera co. opened its second week 8 to good business. Waite's Stock co. 15-20.==PORTLAND THEATRE (M. J. Garrity, manager): Katie Rooney in The Girl from Ireland 4-6 closed the regular season, which has been a most satisfactory one. American biograph 8-13 is drawing well.==CITY HALL (George H. Libby, agent): Maine Symphony Orchestra, William R. Chapman, director, 9; large audience. Sousa's Band 23.==ITEMS: Maude Winter has been engaged for the Gem Theatre co.—Although the Portland Theatre was booked into June, the early appearance of warm weather forced a cancellation of all dates. Manager Garrity says that next season no burlesque cos. will be booked.—Bartley McCullum is in town making all preliminary arrangements for the opening of the Cape Pavilion early in June.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Vollair Stock co. 1-6 presened to small business Kathleen's Dream, Lone Pine, The Hilton Mystery, Baron Rudolph, The Railroad Agent, and Two Orphans. Side Tracked 11. Little Miss Nobody 12. Maconda concert 17.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Biograph 22-27.==THE NOROMBEGA (W. F. Reed, manager): A Wild Goose Chase 29-31.==CITY HALL (H. O. Peirce, agent): Maine Symphony Orchestra, with Mme. Maconda, highly pleased a large audience 8.

BIDDEFORD.—CITY OPERA HOUSE (K. W. Sutherland, manager): The Belle of New York 5; large and delighted audience. Susie Drake as the Salvation lassie made a big hit.

OLDTOWN.—CITY HALL (Gates and Co., managers): Sockalexis Concert co. packed the house 6 and were enthusiastically received.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): Side Tracked pleased a packed house 2. ==CITY HALL: Sousa's Band 22.

BATH.—COLUMBIA OPERA HOUSE (Oliver Moses, manager): The Battle of Manila 23-25.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellengers Brothers, managers): A Milk White Flag 8; amusing performance; large audience. A Spring Chicken 11.

MASSACHUSETTS.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (Heslin and Mack, managers): Joshua Simpkins 4; big business; performance good. Beside the Bonnie Brier Bush 9 canceled. Passion Play pictures 18-20. The contract for this house will be let before June 1 for the ensuing year and there are likely to be several bidders.==WILSON OPERA HOUSE (W. P. Meade, manager): The Egyptian of Pompeii 8-10 canceled. The Prisoner of Zenda 12.==ITEMS: Paur's Orchestra appeared at the Methodist Church 5 and gave one of the most delightful concerts ever heard in the city.—The Passion Play was presented at St. Joseph's Hall 8 to large attendance.—Phil James is arranging to take out The Awakening of Doris, which recently made a big hit in this city, visiting only the smaller towns in this section. The co. is composed entirely of young society women and the proceeds in each case will be devoted to the churches of the towns in which the performance is given.—Fred Murray, leader of the Joshua Simpkins orchestra, is a North Adams boy and called on friends when here.

NEW BEDFORD.—THEATRE (William B. Cross, manager): Burrill Comedy co. 15-20. Advertised repertoire: The Diamond Ring, Rose Garland, Under the Cuban Star, East Lynne, The Blacksmith's Wife, Rip Van Winkle, Saved from the Sea, Sweet Kathleen, and Stricken Blind. Sawtelle Dramatic co. 29-June 3. Frank Daniels 6.==ITEMS: Roland G. Pray, business-manager of The Geisha, returned home recently and will remain here during the Summer months.—Owing to ill health Harry Macomber, chief usher, will be compelled to rest for some time.—Doorkeeper Cornelius Murphy left the city 1 to join the Fitchburg, Mass., ball team. Andrew M. Marts has replaced him for the remainder of the season. Mr. Marts was doorkeeper of the old Grand Opera House for eleven years.—Joseph C. Desmond, a talented amateur, has been offered an engagement for next season by Thomas E. Shea.—W. M. Johnson's Parlor Theatre closed 1 after an unsuccessful season.

FALL RIVER.—ACADEMY OF MUSIC (W. J. Wiley, manager): West's Minstrels 4 offered a capital programme and drew fair business. The singing in the first part is a strong feature. William H. Crane dropped in to see us 5 after an absence of seventeen years. He presented The Head of the Family. The comedy is strong and the supporting co. equally so. Fair business. Burrill Comedy co. opened for a week 8 and will produce the following plays: The Diamond Ring, Under the Cuban Star, The Blacksmith's Wife, Saved from the Sea, Stricken Blind, Rose Garland, East Lynne, Rip Van Winkle, and Sweet Kathleen. Business light. Sousa's Band 15. The Chimes of Normandy (local) 16. Kellar 20.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): James A. Herne returned 6 with Griffith Davenport to rather light business, though a fine production was given. William H. Crane in The Head of the Family had his usual large family gathering 8 and pleased as usual; support excellent, Gladys Wallis making a very winsome picture. Julia Arthur drew a houseful in A Lady of Quality and was greatly admired. Sousa's Band 10 played as inimitably as usual to a very enthusiastic audience. The Prisoner of Zenda 16. Puddinhead Wilson 19. The Prates of Penzance 26, 27.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Kennedy's Players opened for a week 8 to fair business. Repertoire: She Couldn't Marry Three, Behind Prison Bars, The Two Thieves, The Dark Side of London, Drifting Apart, Slaves Before the War, Beyond Pardon, Woman Against Woman, The Octoroon, From the Bottom of the Sea, and The Two Orphans. Joshua Simpkins 15. Kellar 17. Hovey Concert 18. Sousa's Band 20.==NEW THEATRE (C. H. Prouty, manager): Manager Prouty presented an excellent vaudeville bill for his benefit 8 to good business. Scribner's Burlesquers 11-13.

WORCESTER.—THEATRE (James F. Rock, manager): W. H. Crane in The Head of the Family 6 to a crowded house, giving excellent satisfaction. Julia Arthur packed the theatre to the doors 8 with A Lady of Quality. The appearance of N. C. Goodwin and Maxine Elliott in The Cowboy and the Lady 11 brought the season of '98-99 to a profitable and brilliant close.==LOTHROP'S OPERA HOUSE (Alfred T. Wilton, manager): Katherine Rober's success was so great that she was persuaded to extend her stay another week, offering The Little Rebel, Denise, and The Bachelor's Three Twins 8-13. King Dramatic co. 15-June 3.

HOLYOKE.—EMPIRE (T. F. Murray, manager): Frankie Carpenter co. closed week of excellent business 6. Robinson Opera co. 8-13 in Fra Diavolo, The Chimes of Normandy, The Bohemian Girl, La Mascotte, Girofle, Girofla, Said Pasha, and Pinafore; excellent co.; satisfactory business.==ITEM: Mr. and Mrs. Tom Browne (Edith Hoyt) are making a short visit to relatives and friends here previous to their departure for Berlin.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): James A. Herne in Griffith

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Davenport did good business 5. The Head of the Family, by William H. Crane and an excellent supporting co., delighted a good house 9. The Belle of New York 13. Katherine Rober co. 15-20. Sousa's Band 17.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Burrill Comedy co. did fair business 1-6. Repertoire: The Diamond Ring, Old Glory, Saved from the Sea, True as Steel, East Lynne, Stricken Blind, Rose Garland, and Rip Van Winkle. A Dangerous Maid canceled 10. Sawtelle Dramatic co. 22-27. Frank Daniels June 5.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): The Belle of New York pleased a large audience 8. Kellar 18.==ITEM: Annie Blackwood, property woman of The Belle of New York, was badly bruised by a 12-foot fall through a trap from the baggage-room to the concrete below.

LYNN.—THEATRE (Dodge and Harrison managers): Biograph 3-8 pleased fair business. West's Minstrels (return date) 10; excellent performance to capacity. Joshua Simpkins 13.==ITEM: The Turtle Club, composed of Elks, had an outing 4 at Manchester.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): Weston Stock co. 8, 9 to small houses. Local minstrels 10; S. R. O.==MUSIC HALL (W. H. Boody, manager): Professor Carpenter, hypnotist, 8-13; good houses.

FITCHBURG.—WHITNEY OPERA HOUSE (J. R. Oldfield, manager): Joshua Simpkins 6; good business. Sawtelle Dramatic co. opened for a week 8 to fair business.

GARDNER.—OPERA HOUSE (F. B. Edgell, manager): Joshua Simpkins pleased a good house 5. Sousa's Band drew a large audience 9. Burrill Comedy co. 22-27.

WALTHAM.—PARK THEATRE (Patrick and Reniger, managers): West's Minstrels 8; good house; fine entertainment. Joshua Simpkins 11.

GREENFIELD.—OPERA HOUSE (Thomas L. Lawler, manager): The Belle of New York 12. Sousa's Band 17.

TURNER'S FALLS.—COLLE OPERA HOUSE (Fred Colle, manager): Bruns and Nina Vaudeville co. 8-13 failed to appear. Wargraph 22, 23.

WESTFIELD.—OPERA HOUSE (Robert A. Grant, manager): Sousa's Band 10; fair audience; enjoyable concert.

PITTSFIELD.—ACADEMY OF MUSIC (Morris E. Callahan, manager): Season will close with The Prisoner of Zenda 15.

MICHIGAN.

MUSKEGON.—OPERA HOUSE (Cayan and McGraft managers): A Night at the Circus 2; fair performance to small business. Robert Downing in The Commander 4; fine production to fair audience. Darkest America 18.==ITEM: On 1 the management of the Opera House passed from H. F. Greundler to Cayan and McGraft. The new managers are hustling business men. Mr. Greundler becomes manager of the Columbia Stock co.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, manager): A crowded house listened to Erminie sung by local talent 3. Fannie Russell, in the title-role, showed talent. The performance was repeated 5 before a good house. A Daughter of Cuba, booked for 10, closed in Washington, D. C., but failed to notify. A Summer season of repertoire will open 22 with Bryan's Comedians.

GRAND RAPIDS.—POWERS (O. Stair, manager): Eugenie Blair is always a most welcome visitor. She presented A Lady of Quality 6 in a most praiseworthy manner before a fair-sized audience. The mountings were especially fine. Olga Nethersole 16. Wilbur-Kirwin Opera co. 21. Richard Mansfield June 8.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Eugenie Blair in A Lady of Quality had good house 8, closing the regualr season here. ==ITEMS: J. E. Warner's Wonderland opened here 3 under canvas and is doing fairly.—The H. H. Cornell and Son Concert co., organized here with a co. of thirty people, will open 15 for a week.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): Columbia Stock co. 1-6 presented Our Irish-American Cousin, Our Summer Boarder, East Lynne, Our Mascotte, Rip Van Winkle, and The Firebrand; fair business; satisfaction given. Eugenie Blair 12.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): Robert Downing presented The Commander to a fair audience 3. When His Wife's Away to a pleased house 9. Eugenie Blair 11.==ITEM: Manager and Mrs. Davidson are in Chicago, guests of William Courtleigh, of the Lyceum co.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, proprietor and manager): Season closed 5 with Eugenie Blair in A Lady of Quality to S. R.O.; pleased audience.

MANISTEE.—THE GRAND (Edward Johnson, manager): Porter J. White in Faust 3 pleased a good house. A Night at the Circus 5 to S. R. O.; performance satisfactory.

FLINT.—STONE'S OPERA HOUSE (D. T. Stone, manager): Eugenie Blair in A Lady of Quality 9; fair audience; pleasing performance.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Toledo Marine Band 13. Bryan's Comedians 15-20.

OWOSSO.—SALISBURY'S OPERA HOUSE (Burns Brewer, manager): When His Wife's Away 6; good co.; business poor.

SAULT STE. MARIE.—SOO OPERA HOUSE (H. Booker, manager): White's Faust 10. When His Wife's Away 15. Local minstrels 17, 18.

MINNESOTA.

DULUTH.—LYCEUM (E. Z. Williams, manager): Stuart Robson in The Meddler 5; S. R. O.; entire satisfaction. Otis Skinner in Rosemary 6; crowded houses; audiences delighted. Primrose and Dockstader's Minstrels 13. Boston Lyric Opera co. 15-20. Devil's Auction 27.

CROOKSTON.—GRAND OPERA HOUSE (Kirsch and Montague, managers): Clay Clement in A Southern Gentleman 2; good house; excellent performance. Haverly's Minstrels 18. John L. Sullivan co. 25.

PIPESTONE.—FERRIS GRAND (W. H. Smith, manager): Louise Brehany Concert co. 9; large and pleased audience. Vincent Stock co. 11-13.==NEW OPERA HOUSE (R. W. Ashton, manager): Dark.

AUSTIN.—OPERA HOUSE (C. H. Davidson, manager): A Royal Prisoner 22. Empire Stock co. week 15-20 canceled.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Mahara's Minstrels 10. The Grecian Princess (local) 12. The Brownies (local) 19, 20.

WINONA.—OPERA HOUSE (M. D. Field, manager): Hi Henry's Minstrels 1; big business. Mahara's Minstrels 8. Otis Skinner 9.

ALBERT LEA.—OPERA HOUSE (W. F. Gage, manager): Beggar Prince Opera co. in The Beggar Prince 10 and Said Pasha 11.

ST. PETER.—OPERA HOUSE (H. J. Ludcke, Jr., manager): Frank Howard Concert co. 15.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, manager): Frank E. Long co. 8-13.

MISSISSIPPI.

VICKSBURG.—WALNUT STREET THEATRE (Thomas M. Searles, manager): Baldwin-Melville co. in Bulls and Bears, Hazel Kirke, Humbug, East Lynne, The Signal of Liberty, The Two Orphans, Louisiana, A Prisoner of Algiers, Ten Nights in a Bar Room, Rip Van Winkle, and The Devil's Web 1-6; crowded houses; good performances.

MISSOURI.

ST. JOSEPH.—CRAWFORD THEATRE (E. S. Brigham, manager): Klimt-Hearn co., presenting Shadows of a Great City, The Inside Track, The Lights o' London, My Partner, A Woman's Revenge, and Life in Greater New York 1-6; immense business. The co. is headed by George Klimt and Alma Hearn, assisted by Harry P. Coffin, C. H. Robertson, Frank Addison, Charley Leekins, Charley Horn, W. H. Lewis, Eva Lewis, Carrie Le Moyne, and Dora Carleton. At each performance Lew Sully appeared in black-face specialties, Chase-Lister co. 22.==TOOTLE THEATRE (C. U. Philley, manager): The Bostonians 23.

SPRINGFIELD.—BALDWIN'S THEATRE (Charles E. Brooks, manager): Hoyt's Comedy co. April 17-22 in Jean Ingleside, A Shadowed Life, The Fatal Wedding, A Clean Sweep, The Cattle King, Dixie Land, and A Texas Steer; S. R. O. at every performance; co. fair. Ex-Governor Robert L. Taylor 10. Andrews Opera co. 12, 13.

MEXICO.—FERRIS GRAND (Hatton and Clendening, managers): Stowe's U. T. C. 3 pleased audience. Alba Heywood 17.==ITEM: Xaver Scharwenka will arrive here 10 to spend four weeks at the Hardin Music Conservatory.

JOPLIN.—CLUB THEATRE (George B. Nichols, manager): Hoyt's Comedy co. April 30-7 in Dixie Land, The Cattle King, A Shadowed Life, La Belle Marie, A Prince of Liars, Pink Mask, and A Clean Sweep to good business; co. gave satisfaction.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, managers): Graham-Earl co. opened for a week 8, presenting Counterfeit Money to a large audience.

MARSHALL.—OPERA HOUSE (Bryant and Newton, managers): Stowe's U. T. C. 6; good house. Blitz, magician, gave a good performance 8 to a well-pleased audience. Season closed.

HANNIBAL.—PARK THEATRE (J. B. Price, manager): Kelcey-Shannon co. in The Moth and the Flame to good business. Season closed.

MOBERLY.—HEGARTY'S OPERA HOUSE (P. Halloran, manager): Earl Doty co. 15-20.

FULTON.—GRAND OPERA HOUSE (Fred W. Hopkins, manager): Alba Heywood 16.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (G. O. McFarland, manager): Primrose and Dockstaders' Minstrels to S. R. O. April 30-3. The co. was well received. McFadden's Row of Flats to good houses 4-6. The entertainment contains clever specialties and was well received. John L. Sullivan co. 7-9. Clay Clement 11, 12. Rosenthal 15. Devil's Auction 16, 17. The Triumph of Love (local) 18, 19. The Turtle 22-24. Haverly's Minstrels 25-27. A Hot Old Time 28-31. Roland Reed June 1-3. MacDowell-Walsh co. 8-11.==UNION FAMILY THEATRE (Dick P. Sutton, manager): The Battle of Manila was poorly received by fair-sized audiences 1-7. A High Roller 8-14. The Pay Train 15-21.

GREAT FALLS.—GRAND OPERA HOUSE (Park and McFaralnd, managers): Bittner Theatre co. 1-6 in The Galley Slave, Mother and Son, The Fire Patrol, At Gay Long Branch, Running for Congress, and Michael Strogoff; fair business; performances good. Primrose and Dockstader's Minstrels 5 to crowded house; performance excellent. Clay Clement 8, 9. John L. Sullivan co. 13.

ANACONDA.—THEATRE MARGARET (H. F. Collins, manager): McFadden's Row of Flats 9; fair business; performance ordinary. Primrose and Dockstader's Minstrels to S. R. O. 4; excellent performance. Clay Clement 10. John L. Sullivan co. 11. Devil's Auction 15. A Bachelor's Honeymoon 20. The Turtle 25. A Hot Old Time 27.

BOZEMAN.—OPERA HOUSE (A. R. Cutting, manager): McFadden's Row of Flats 1; good performance; good house. Clay Clement in The New Dominion 6; best production of season; medium house. John L. Sullivan co. 15.

HELENA.—MING'S OPERA HOUSE (E. T. Wilson, manager): McFadden's Row of Flats 2; fair house and performance. Primrose and Dockstader's Minstrels 6.

MISSOULA.—UNION OPERA HOUSE (John Maguire, manager): John L. Sullivan co. 6; fine house. McFadden's Row of Flats 7. The Pay Train 10. Devil's Auction 13.

LIVINGSTON.—HEFFERLIN OPERA HOUSE (C. S. Hefferlin, manager): Clay Clement in The New Dominion 5; small house; performance excellent. John L. Sullivan co. 16.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): Clay Clement in The New Dominion to a large and pleased audience 4.

NEBRASKA.

LINCOLN.—THE OLIVER (Direction of L. M. Crawford and F. C. Zehrung): Hagenaw's Band 4; good house. Kelcey-Shannon co. in The Moth and the Flame 6; full house. Richard Mansfield 22. The Bostonians 24 will close the season.==THE FUNKE (direction of L. M. Crawford and F. C. Zehrung): Klimt-Hearn co. 8-13 opened in Pawn Ticket 210 to S. R. O. This co. will close the Funk's season.

FAIRBURY.—OPERA HOUSE (Simpkins and Gregory, managers): Dark.==HANSEN'S THEATRE (Steele and Hansen, managers): Cameron co. 1; good business. Kinetoscope 11.

FREMONT.—LOVE'S THEATRE (M. M. Irwin, manager): Vernon, the hypnotist, had a very poor week 1-6. Some features of his work are very clever. Katie Emmett 12.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): Georgia Up to Date 6; good house; audience pleased.

BROKEN BOW.—NORTH SIDE OPERA HOUSE (E. R. Purcell, manager): Duncan-Clark's Female Minstrels to small audience 6; performance poor.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (H. J. Bartenbach, manager): Local minstrels 5; large audience; performance satisfactory. Katie Emmett 11.

NEW HAMPSHIRE.

LACONIA.—MOULTON OPERA HOUSE (I. M. Cottrell, manager): The Egyptian of Pompeii 5; poor performance; small house. Sousa's Band 19.==FOLSOM OPERA HOUSE (W. R. Lowe, manager): Dark.==ITEM: The Egyptian of Pompeii co. that rehearsed here for two weeks opened and closed its season here 5. An attachment was placed on the scenery and costumes by H. Stewart Raleigh, manager of the co.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Kellar 16 will close the season at this house.==PARK THEATRE (Ormsby A. Court, manager): W. J. Butler Stock co. 8-13 closed the season at this house, The Power of Love and Romeo and Juliet drawing well.==ITEM: Manager Harrington, of the Opera House, is critically ill.

SOMMERSWORTH.—OPERA HOUSE (Joe Noyer, manager): Al. Martz's Minstrels to good business 6.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): The Belle of New York 4; fair business. Washburn's Minstrels gave satisfaction to fair house 5.

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NEW JERSEY.

NEWARK.—THEATRE (Lee Ottolengui, manager): The Corse Payton Comedy co. entered upon its fourth and last week 8. The engagement has proved an entire success. The scenery and stage settings are better than those of the average traveling co. The members of the organization have given creditable performances. Mr. Payton and Etta Reed have been received enthusiastically.==COLUMBIA THEATRE (M. J. Jacobs, manager): The Three Musketeers 8-13. The stock co. gave a fine performance. H. Coulter Brinker played D'Artagnan finely. Robert Neil as Athos, Frank Richardson as Richelieu, and Joseph Totten as Aramis, did well. John B. Shore was a handsome Duke of Buckingham. Una Abell was seen to advantage as Miladi, and Virginia Jackson gave a clever portrayal of Constance. The Gunner's Mate 15-20.==WALDMANN'S NEW THEATRE (Fred Waldmann, manager): Grand and comic opera at popular prices has caught on in great style at this house. The operas are pleasingly sung by the Milton Aborn co. The Chimes of Normandy the first half and The Mikado the latter part of week of 8 crowded the house at every performance. Martha and Boccaccio 15-20.==ITEMS: The Black Ruby, by George Hoey, was given its first presentation 6 by the Corse Payton co.—Harry S. Healey, of this city, will manage Poli's Theatre, New Haven, Conn., next season.—Manager Jacobs, of the Columbia, announces that he will keep his house open till all the others close.—H. J. King has put a mechanic's lien for $6,000 on Waldmann's New Theatre against Abner Kalisch, owner. Samuel Kalisch and the Prudential Insurance Company, mortgagees, are made parties to the suit. C. Z. KENT.

PLAINFIELD.—STILLMAN MUSIC HALL (Maze Edwards, manager): Mitchell's All Star Players 8-13 before large audiences. The work of the co. was excellent. Their repertoire included The Galley Slave, Why Jones Left Home, The Red Cross Nurse, The Pearl of Savoy, The Middle Man, and The Two Kids. The Elmore Sisters in their specialty scored a great success. Mary Horne also deserves mention.==ITEMS: Manager Edwards closes his season 13, and will sail 18 for California for the Summer to benefit his health.—George Thatcher's new minstrels will open the house Aug. 17, and the regular season will begin with the Kennedy Players Aug. 21-26.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, manager): Elroy's Stock co. closed a very successful week 6 with The Country Fair. Nothing booked.==ITEMS: Manager Simonds spent a few days at Atlantic City with the Elroy co.—Manager Quinn, of the Bijou, announces the closing of his establishment. Next season he will exhibit his educated dogs in vaudeville.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, manager): Myles McCarthy in Dear Hearts of Ireland 7-10 opened to poor business; unsatisfactory performance. The Bavarian Peasant co. 11-13 opened to large business; strong co. Mitchell All Star Players 15-20.

ASBURY PARK.—OPERA HOUSE (W. H. Morris, manager): Al. Reeves co. 4; good business; co. poor. Len Spencer's Vaudeville co. 10; fair business; co. excellent. European Sensation co. 15. The Stowaway 16. Elroy's Stock co. 22-27.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Fralinger, manager): Elroy Stock co. opened for two weeks 8 in The White Squadron. The Land of the Midnight Sun 9; excellent co.; full houses.

LAKEWOOD.—ACADEMY OF MUSIC (J. B. Dickinson, manager): Miller, magician, with wargraph 8; fair business. Dewey's U. T. C. 11 closed local season.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Dewey's U. T. C. 8, 9; fair business. Allstrom's Comic Opera co. (local) 18 in The Chimes of Normandy.

BOONTON.—HARRIS LYCEUM (Harris Brothers, managers): The Sleeping City 6; S. R. O.; co. first class; excellent performance. The Widow from the West 26, 27.

PATERSON.—EDEN THEATRE (H. E. Toovey, manager): Dark.==OPERA HOUSE (John J. Goetchins, manager): The Man of Mystery 8-10; fair houses; co. satisfactory. Santanelli, hypnotist, 15-20 canceled.

BRIDGETON.—MOORE'S OPERA HOUSE (W. J. Moore, manager): Keep it Shady (local) 6; light business. European Sensation co. 15.

ORANGE.—MUSIC HALL (Charles E. Dodd, manager): Joseph Jefferson in The Rivals 9; co. and performance excellent; business good.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (B. C. Pettinger, manager): Rose Stilman co. 15-20. A Midnight Bell 27.

NEW YORK.

ALBANY.—EMPIRE THEATRE (Adolph Gerber, manager): N. C. Goodwin and Maxine Elliott in Nathan Hale 3 to a crowded house. The theatre was decorated for the occasion with flags and banners by the Sons of the Revolution Society. Among those occupying boxes were: Governor Roosevelt and Lieutenant-Governor Woodruff and families. Willie Collier in Mr. Smooth pleased a large audience 5, and Edwin Mayo with an excellent co. appeared twice in Pudd'nhead Wilson 6 to good business. Sebastian 9 by a local society. Andrew Mack 10. Wilbur Opera co. 15-20.==HARMANUS LYCEUM (H. R. Jacobs, manager): May Musical Festival 3, 4; big houses. The Albany Association was assisted by Emil Paur's Orchestra, and the vocal soloists were: Evan Williams, Charlotte Maconda, Mary Louise Clary, Gwylym Miles, Josephine Jacoby, Marie Kunkel Zimmermann, and Ffrangcon Davies. The Smedley Children, in Little Lord Fauntleroy, pleased large audiences 5, 6. Myles McCarthy 15-17.

HUDSON.—OPERA HOUSE: The Heart of Maryland 9 by an all-round excellent co. Alma Cruger and the other members of the cast were much appreciated by a large audience. Hudson Players' Club 24, 25 in Lot 49, In Honor Bound, and The Doll and the Demon, the last of which is a musical farce written by Richard A. M. Deeley and Dr. H. Lyle Smith, both of this city.==ITEM: The City Recorder has appointed Aldermen Charles E. Kelley, John Roach, and James Maloney as Public Building Committee, who are in charge of the Opera House. They have reappointed the entire force in charge of the various branches of the building: Charles Hildreth as stage carpenter; Charles Garrison, janitor; Raymond Priest, electrician; Fred Perry and E. Hermance, ushers; and as stage hands, John Hildreth, Ed H. Davis, S. R. Peake, R. A. Kelley, and H. H. Melius.

SYRACUSE.—WIETING OPERA HOUSE (M. Reis lessee; J. L. Kerr, manager): Chauncey Olcott in A Romance of Athlone 6. Banda Rossa to fair house 10. Frank Daniels 15.==BASTABLE THEATRE (S. S. Shubert, manager): The stock co. in The Lottery of Love gave good performances to fair houses 8-13. J. Henry Kolker had a rousing testimonial 9.==ITEM: Florence Huntley, of The Highwayman, spent a few hours at home here 10. William Danforth, of Frank Daniels' co., did likewise 7.

AMSTERDAM.—OPERA HOUSE (George McClumpha, manager): Willie Collier in Mr. Smooth (benefit ushers) to capacity 4; audience delighted with this the best comedy presented at the local theatre this season. Mr. Collier is supported by a strong co. The ushers' share of the proceeds was about $200. Royal Hungarian Orchestra 10 failed to appear or notify. Banda Rossa 12. The Egyptian of Pompeii 16, 17. Frank Daniels 30.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ossoski, manager): The Highwayman closed the local season 6, drawing large and enthusiastic audience 6; receipts $621.==ITEM: The past season has been a brilliant one. Manager Ossoski has given the patrons of the house the best attractions obtainable, and the box-office receipts have been larger than for several seasons past.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): The King Dramatic co. closed a week's engagement 6, having given satisfaction to good-sized houses. Joseph Jefferson presented The Rivals 8 before a fair-sized, highly pleased, and enthusiastic audience. The Heart of Maryland (Manager Sweet's benefit) 12 will close the regular season.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Willie Collier in Mr. Smooth, assisted by an excellent co., made his first visit here 8 to a fair and pleased audience. Howe's wargraph (return) 9 was welcomed by a large and delighted audience. The Egyptian of Pompeii 12, 13. Myles McCarthy 18. Frank Daniels 31.==BROADWAY THEATRE (George L. Corliss, manager): Dark.

COHOES.—NEW OPERA HOUSE (E. C. Game, manager): Pudd'nhead Wilson to fair and pleased audience 4. Willie Collier in Mr. Smooth 6; fair and satisfied audience. The Heart of Maryland 8; big house; audience pleased. Andrew Mack in The Ragged Earl 9; fair house; pleased audience. Banda Rossa 12. The Prisoner of Zenda 13. Corse Payton Stock co. 15-20.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, resident manager): The Shubert Stock co. appeared to good advantage before large attendance 8-13 in A Scrap of Paper. The Ensign 15-20.==LYCEUM THEATRE (A. E. Wolff, manager): Frank Daniels in The Idol's Eye to fine house 8. Banda Rossa attracted fair business 9, 10. Joseph Jefferson in The Rivals to large audience 13.

GLENS FALLS.—OPERA HOUSE (F. E. Pruyn, manager): Under the Red Robe 4. Howe's wargraph 8; poor house; deserved heavier patronage. Joseph Grune co. 9-13 in The Westerner. Held by the Enemy, Through Russian Snows, Humbug, A Big Heart, and Slaves of a City; business fair; performances good. The Egyptian of Pompeii 15. Frank Daniels 26.

FISHKILL-ON-HUDSON.—ACADEMY OF MUSIC (Clark and Peattie, managers): James W. Reagan co. booked for 9 for benefit of A. O. H. failed to appear.==ITEM: Managers Clark and Peattie have closed the Academy for the Summer. Manager Clark started on a fishing trip 11.

ONEONTA.—NEW THEATRE (George B. Baird, manager): Dark.==ITEMS: W. D. Fitzgerald has been released from his contract with the New Theatre Company.—George B. Baird will manage the house for the co. until July 1, when he will assume control himself.

LOCKPORT.—HODGE OPERA HOUSE (Knowles and Gardner, managers): Belle Archer in A Contented Woman closed our season 8 to big business, giving satisfaction.==ITEM: Knowles and Gardner will not manage the house next season. No new arrangements have been made yet.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, manager): The Highwayman 3; good performance and house. Frank Daniels in The Wizard of the Nile 9; excellent performance; good business. Belle Archer 10. Royal Hungarian Orchestra 19. Geneva Choral Society 23. The Egyptian of Pompeii 30.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Andrew Mack in The Ragged Earl 11; big house.==RAND'S OPERA HOUSE (G. Rand Estate, managers): Willie Collier in Mr. Smooth 9; fair house.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Corse Payton Stock co. opened for a week 8 in Woman Against Woman. Only a Farmer's Daughter 9. Alone in London 10; good houses; satisfaction given. Frank Daniels 16.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): The Highwayman was greeted by a fair house 8 and gave satisfaction. Joseph Jefferson 11. Frank Daniels 12.==BIJOU THEATRE (P. M. Cooley, manager): Dark.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): A fair audience saw My Friend from India 5; performance excellent. The Heart of Maryland 10 pleased a large audience. Special mention should be made of Alma Kruger as Maryland Calvert.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, managers): U. T. C. (local) 4, 5 pleased good houses. The Highwayman 9 gave satisfaction to fair house. The Burglar 15. Royal Hungarian Orchestra 16.

JOHNSTOWN.—GRAND OPERA HOUSE (A. L. Covell, manager): The Highwayman to large and well-pleased audience 2. Howe's wargraph 6; good entertainment; small attendance. Banda Rossa 11.

LYONS.—MEMORIAL HALL (Mills and Ohmann, managers): Belle Archer in A Contented Woman 9; good performance and business. Bonnie Lottie's dancing scored heavily.

ONEIDA.—MUNROE OPERA HOUSE (Smith and Preston, managers): The Starr Comedy co. in A Wealthy Widow 8, gave a poor performance to light business. This attraction closed the local season.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): Corse Payton Stock co. drew big houses

(*Continued on page 23.*)

1899. NOW BOOKING 1900.

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DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day

DRAMATIC COMPANIES.

A BACHELOR'S HONEYMOON: Great Falls, Mont., May 17.

A DAUGHTER OF CUBA: Detroit, Mich., May 15-20.

A FEMALE DRUMMER: New York city May 1—indefinite.

A HOT OLD TIME (The Rays): Seattle, Wash., May 15-20, Spokane 22, 23, Butte, Mont., 28-31.

A RUNAWAY GIRL: Chicago, Ill., May 15-20.

ADAMS, MAUDE: New York city May 8-20, Boston, Mass., 22-24, Providence, R. I., 25, Brooklyn, N. Y., 26, 27, Philadelphia, Pa., 29-31, Washington, D. C., June 1, Chicago, Ill., 5-10.

ALICE IN WONDERLAND: Baltimore, Md., May 15-22.

ARNOLD-WELLS: Hagerstown, Md., May 15-20.

ARTHUR, JULIA (A. H. Canby, mgr.): Boston, Mass., May 15-20.

BECAUSE SHE LOVED HIM SO: New York city Jan 16—indefinite.

BELASCO-THALL: Portland, Ore., May 8-20, Seattle, Wash., 28-June 10.

BESIDE THE BONNIE BRIER BUSH: Philadelphia, Pa., May 15-20.

BRYAN'S COMEDIANS: Adrian, Mich., May 15-20.

BURNS, CARRIE STANLEY: Marion, O., May 15-20.

BURRILL COMEDY (Charles W. Burrill, mgr.): New Bedford, Mass., May 15-20, Gardner 22-27, No. Adams 29-31, Ilion, N. Y., June 1-3.

CARPENTER, FRANKIE (George K. Robinson, mgr.): Newburgh, N. Y., May 15-20, Trenton, N. J., 22-27.

CASTLE SQUARE THEATRE (J. H. Emery, mgr.): Boston, Mass., Aug. 9—indefinite.

CHASE LISTER: Savannah, Mo., May 15-20.

CLEMENT, CLAY: Spokane, Wash., May 15, 16, Lewiston, Id., 17, Seattle, Wash. 25, 26, Tacoma 27, Portland, Ore., 29, 30.

COLLIER, WILLIE (Mr. Smooth: Smyth and Rice, mgrs.): Boston, Mass., May 15-20.

COLUMBIA THEATRE STOCK (M. J. Jacobs, mgr.): Newark, N. J., Nov. 21—indefinite.

CORSE PAYTON STOCK (David J. Ramage, mgr.): Cohoes, N. Y., May 15-20.

CARNER STOCK (Harry L. Webb, mgr.): Randolph Park, Akron, O., June 3-Sept. 2.

DEVIL'S AUCTION (M. Wise, mgr.): Butte, Mont., May 16, 17.

DOTY, EARL: Moberly, Mo., May 15-20.

ELROY STOCK: Atlantic City, N. J., May 8-20, Asbury Park 22-27.

EMMETT, KATIE: Cedar Rapids, Ia., May 16, Clinton 17, Sterling, Ill., 18.

ERWOOD STOCK: Akron, O., May 15-20, Leetonia 22-24, E. Palestine 25-27.

FAUST (White's): Green Bay, Wis., May 16, Oconto 17, Escanaba, Mich., 18, Cheboygan 19, Alpena 20.

FERRIS COMEDIANS (Dick Ferris, mgr.): Oshkosh, Wis., May 15-20.

FRAWLEY STOCK: Washington, D. C., May 8—indefinite.

FROST STOCK: Stratford, Ont., May 8-20, Seaforth 22-June 3.

GAYLOR, BOBBY (McSorley's Twins: Andrew Mackay, mgr.): Nanaimo, B. C., May 16, Vancouver 17, Westminster 18, Whatcom 19, Everett 20, Spokane 24.

GEORGIA UP TO DATE (George E. James, mgr.): Denver, Col., May 21-26.

GETTYSBURG: New York city May 15-20.

GIRNEY-HOEFFLER: Mankato, Minn., May 29—indefinite.

HALL, DON C.: Horse Cave, Ky., May 8-15, Elizabethtown 15-22.

HARKINS, W. S. (Ed R. Salter, mgr.): Yarmouth, N. S., May 17-19, St. John, N. B., 22-June 3, Halifax 5-24.

HILLYER'S WONDERS: Cincinnati, O., Jan. 2—indefinite.

HIS EXCELLENCY, THE GOVERNOR: New York city May 9—indefinite.

HOLDEN COMEDY (No. 2: H. M. Holden, mgr.): Joliet, Ill., May 15-20.

HOYT'S COMEDY: Chanute, Kan., May 15-20, Salina 22-27.

IMSON COMEDIANS: Lead, S. Dak., May 18-20.

IRWIN, MAY: Columbus, O., May 16, Toledo 17, Cleveland 18-20.

JAMES KIDDER WARDE: Columbus, O., May 19, 20.

KENNEDY PLAYERS: Lynn, Mass., May 15-20.

KEYSTONE DRAMATIC (McGill and Howard, mgrs.): Defiance, O., May 15-20.

KING DRAMATIC (N. Appell, mgr.): Worcester, Mass., May 15-20.

KLIMT HEARN: Sioux City, Ia., May 15-20.

KNOBS O' TENNESSEE: Chicago, Ill., May 14-20.

LEHR AND WILLIAMS COMEDY (Billy Lehr, mgr.): Knoxville, Tenn., May 14-June 3.

LEROYLE, HENNESSY (Other People's Money: H. H. Forsman, mgr.): Allentown, Pa., May 16-18.

LYCEUM STOCK (Daniel Frohman, mgr.): Chicago, Ill., May 8-June 3.

MA COUSINE: Washington, D. C., May 15-20, New York city 22-27.

MCFADDEN'S ROW OF FLATS (Gus Hill, mgr.): Tacoma, Wash., May 17, Portland, Ore., 18-20.

MACDOWELL, MELBOURNE (Ben Stern, mgr.): Boise City, Id., May 15, 16, Portland, Ore., 21-23, Victoria, B. C., 24, 25, Vancouver 26, 27, Butte, Mont., June 8-11.

MCGILL AND HOWARD DRAMATIC: Auburn, Ind., May 28-June 3.

MADEMOISELLE FIFI: Philadelphia, Pa., May 8-27.

MANSFIELD, RICHARD: Kansas City, Mo., May 19, 20, Sioux City, Ia., 24, Dubuque 27, St. Paul, Minn., 29-31, Minneapolis June 1-3.

MANTELL, ROBERT B. (M. W. Hanley, mgr.): Pittsburg, Pa., May 15-20.

MARLOWE, JULIA: New York city April 10—indefinite.

MAYNARD, EDWIN (H. Percy Hill, mgr.): Halifax, N. S., May 8-20, Portland, Me., 22-27, Ottawa 29-June 3.

MITCHELL'S ALL STAR PLAYERS (B. Frank Mitchell, mgr.): Hoboken, N. J., May 15-20, Paterson 22-27, Binghamton, N. Y., 29-June 3.

MORGAN, COURTENAY: Olean, N. Y., May 15-20, Elmira 22-27.

MURRAY-HARTT: Greenville, Tenn., May 15-20.

MYERS AND LEYBOURNE COMEDY: Harrisburg, Pa., May 15-20.

NEILL STOCK: Winnipeg, Man., May 25-June 4.

NETHERSOLE, OLGA: Philadelphia, Pa., May 29-June 3.

OLCOTT, CHAUNCEY: Providence, R. I., May 15-20, Hartford, Conn., 25.

ON AND OFF: San Francisco, Cal., May 8-20.

O'NEIL, NANCE: Milwaukee, Wis., May 1—indefinite.

PITMAN STOCK (Flora M. Blaney, mgr.): Titusville, Pa., May 8-20.

POTTS, JACK: Burlington, Ia., May 15-20.

PUDD'NHEAD WILSON: Montpelier, Vt., May 16, Brattleboro 17, Westfield, Mass., 18, Springfield 19, Waterbury, Conn., 20.

REED, ROLAND (E. B. Jack, mgr.): Portland, Ore., May 15, 16, Tacoma, Wash., 18, Seattle 19, 20, Victoria, B. C., 22, Vancouver 23, Spokane, Wash., 27, Helena, Mont., 30, Anaconda 31, Butte June 1-3.

ROBER, KATHERIN: Northampton, Mass., May 15-20.

ROBSON THEATRE: Birmingham, Ala., May 15-20, Chattanooga, Tenn., 22-27.

ROGERS BROTHERS: New York city March 27-May 27.

SHEARER, TOMMY (Harry R. Vickers, bus. mgr.): Ashtabula, O., May 15-20, Warren, Pa., 22-27, Jamestown, N. Y., 29-June 8.

SHIELEY, JESSIE: Oregon City, Ore., May 15-20.

SHUBERT STOCK: Baker Theatre, Rochester, N. Y.—indefinite.

SHUBERT STOCK: Syracuse, N. Y.—indefinite.

SIDE TRACKED (Eastern: A. Q. Scammon, mgr.): St. Johns, N. B., May 18-20, Halifax, N. S., 22-24, Anapolis 25, Yarmouth 26.

SKINNER, OTIS: Chicago, Ill., May 15-20.

SOTHERN, E. H.: Boston, Mass., April 24-May 20, Providence, R. I., 22-24.

SPEEDEN-PAIGE: Hancock, Mich., 15-20.

SPOONERS, THE (Edna May and Cecil: B. S. Spooner, mgr.): Scranton, Pa., May 15-20, Binghamton, N. Y., 22-27.

SPORTING LIFE: Milwaukee, Wis., May 15-20, St. Paul, Minn., 22-27, Minneapolis 29-June 3.

TENNESSEE'S PARDNER: (Arthur C. Alston, prop. and mgr.): Buffalo, N. Y., May 15-20, Perry 22, Canton, Pa., 23, Elizabeth, N. J., 24.

THANHOUSER-HATCH STOCK: Milwaukee, Wis., Nov. 14—indefinite.

THE BURGLAR: Ithaca, N. Y., May 16, Cazenovia 17, Hamilton 18, Baldwinsville 19, Fulton 20, Watertown 23.

THE CHRISTIAN (Viola Allen): Boston, Mass., March 6-June 3.

THE CUCKOO: New York city April 3-May 20.

THE GREAT RUBY: New York city Nov. 16—indefinite.

THE MAN IN THE MOON: New York city April 24—indefinite.

THE MUSKETEERS (Jas. O'Neill): Buffalo, N. Y., May 18-20.

THE MUSKETEERS (Paul Gilmore): Philadelphia, Pa., May 15-20, Pittsburg, 22-27.

THE PAY TRAIN: Butte, Mont., May 15-21, Salt Lake City, Utah, 25-27.

THE PASSION PLAY (Prof. A. J. Whitworth): Augusta, Ga., May 15-20, Columbia, S. C., 22, 23, Florence 24, Wilmington, N. C., 25-27.

THE PRISONER OF SPAIN (E. Carpenter, mgr.): Kearney, Neb., May 17, Grand Island 18, Hastings 19, 20, Fairmont 22, 23, Lincoln 24.

THE PRISONER OF ZENDA: Hartford, Conn., May 17, Waterbury 18.

THE TURTLE (Eastern): W. Superior, Wis., May 16, Fargo, N. D., 17, Winnipeg, Man., 18, 19, Grand Forks, N. D., 20, Bozeman, Mont., 22, Butte 23, 24, Anaconda 25, Helena 26, Great Falls 27, Missoula 29, Spokane, Wash., 30.

THOMPSON, JOHN: Henderson, N. C., May 16, Raleigh 18.

THROUGH THE BREAKERS: Buffalo, N. Y., May 15-20, Rochester 22-24, Syracuse 25-27, New York city 29-June 3.

TOO MUCH JOHNSON: Brooklyn, N. Y., May 15-20, New York city 22-27.

UNCLE TOM'S CABIN (Al. W. Martin): Cleveland, O., May 15-20.

UNCLE TOM'S CABIN (Davis and Busby): Milwaukee, Wis., May 14-20.

UNCLE TOM'S CABIN (Stetson No. 1): Stoughton, Mass., May 16, Canton 17, Mansfield 18, E. Greenwich, R. I., 19, Wickford 20, Peace Dale 22.

UNCLE TOM'S CABIN (Webber): Brooklyn, N. Y., May 15-20.

UNCLE TOM'S CABIN (Young Bros.): Fargo, N. D., May 16.

VALENTINE STOCK: Columbus, O., Jan. 2—indefinite.

VICTORIA STOCK: Columbus, O., April 17—indefinite.

VOLLAIRE STOCK: Oakland, Me., May 15-20, Fairfield 22-27.

WAITE COMEDY (William A. Haas, mgr.): Boston May 1—indefinite.

'WAY DOWN EAST: Philadelphia, Pa.—indefinite.

WE UNS OF TENNESSEE: New York city May 9—indefinite.

WHEN HIS WIFE'S AWAY: Manistique, Mich., May 16, Ishpeming 17, Negaunee 18.

WHY SMITH LEFT HOME: London, England, May 1—indefinite.

YON YONSON (Thrall and Kennedy, mgrs.): New York city May 15-20.

ZAZA (Charles Frohman, mgr.): New York city Jan. 9—indefinite.

OPERA AND EXTRAVAGANZA.

ABDEN, MILTON: Newark, N. J., May 8—indefinite.

AN ARABIAN GIRL: New York city May 1—indefinite.

ANDREWS OPERA: Winfield, Kan., May 16, Pittsburg 17, Joplin, Mo., 18-20, Carthage 22, Springfield 23, Ft. Scott, Kan., 24.

BEGGAR PRINCE OPERA: Clarion, Ia., May 16, Ft. Dodge 17, Storm Lake 18, Le Mars 19, Sibley 20, Sioux Falls, S. D., 22-27, Hawarden, Ia., 29, Yankton, S. D., 30, 31, Canton June 1, Sheldon, Ia., 2-3.

BOSTONIANS: Denver, Col., May 15-20, Topeka, Kan., 22, St. Joseph, Mo., 23, Lincoln, Neb., 24, Sioux City, Ia., 25, 26, Des Moines 27, Davenport 29, Quincy, Ill., 30, Peoria 31, Bloomington June 1.

BOSTON LYRIC OPERA: (Colonel Wm. A. Thompson, mgr.): Duluth, Minn., May 15-20, W. Superior, Wis., 22-24.

CASTLE SQUARE OPERA (Eastern): Brooklyn, N. Y., May 8—indefinite.

CASTLE SQUARE OPERA (Western): Chicago, Ill., April 3—indefinite.

DANIELS, FRANK: Watertown, N. Y., May 16, Ogdensburg 17, Ottawa, Can., 18-20, Montreal 22-24, Plattsburg, N. Y., 25, Glens Falls 26, Cohoes 27, Gloversville 29, Amsterdam 30, Saratoga 31.

DESHON OPERA: Danville, Ill., May 15-20.

ERMINIE: New York city May 15—indefinite.

HOPPER, DE WOLF: New York city May 4—indefinite.

JAXON OPERA: Brooklyn, N. Y., April 3-May 20, Pittsburg, Pa., 22-27.

MOTHER GOOSE: New York city May 1—indefinite.

NIELSEN, ALICE: Chicago, Ill., May 8—indefinite.

PRINCE PRO TEM: Boston, Mass., May 8—indefinite.

SOUTHWELL ENGLISH OPERA (Charles M. Southwell, mgr.): Philadelphia, Pa., Oct. 3—indefinite.

WAITE OPERA: Springfield, O., May 15-20.

WILBUR OPERA: Albany, N. Y., May 15-June 10.

VARIETY.

AMERICAN BEAUTIES: Brooklyn, N. Y., May 15-20.

AUSTRALIAN BEAUTIES: New York city May 15-20.

BIG SENSATION: Baltimore, Md., May 15-20.

BLACK 400 CAKE WALKERS: Onango, Kan., May 16, Havensville 17, Holton 18.

BON TON BURLESQUERS: Philadelphia, Pa., May 15-20.

BROADWAY BURLESQUERS: Washington, D. C., May 15-20.

CITY CLUB: Boston, Mass., May 15-27.

CITY SPORTS (Phil Sheridan): Brooklyn, N. Y., May 15-20.

DAINTY DUCHESS: New York city May 15-20.

GAY MASQUERADERS (Gus Hill, mgr.): Boston, Mass., 15-20, New York city 22-27, Brooklyn, N. Y., 29-June 3.

HIGH ROLLERS: Montreal, Can., May 15-20.

LONDON BELLES: Philadelphia, Pa., May 15-20.

LONDON GAIETY GIRLS (John A. Flynn, mgr.): Bridgeport, Conn., May 15-17, Hartford 18-20.

MAJESTIC BURLESQUERS: Providence, R. I., May 15-20.

MERRY WIDOWS: New York city May 15-20.

MONTE CARLO GIRLS: Paterson, N. J., May 15-20.

MOULIN ROUGE: Providence, R. I., May 15-20.

MERRY MAIDENS: Hartord, Conn., May 15-17.

RENTZ-SANTLEY (Abe Leavitt, mgr.): New York city May 15-20.

ROEBER-CRANE: Pittsburg, Pa., May 15-20.

ROYAL BURLESQUERS: Cleveland, O., May 15-20, Providence, R. I., 22-27.

SPORTY WIDOWS: Providence, R. I., May 22-27.

TAMMANY TIGERS (Gus Hill, mgr.): Baltimore, Md., May 15-20, Philadelphia, Pa., 22-27, New York city 29-June 3.

VANITY FAIR: Newark, N. J., May 15-20, Harlem, N. Y., 22-27, New York city 29-June 3.

MINSTRELS.

HAVERLY'S: Crookston, Minn., May 18, Butte, Mont., 25-27.

JOHN W. VOGEL (Mastodon Minstrels): Ludington, Mich., May 16, Big Rapids 17, Muskegon 18, Grand Haven 19, Kalamazoo 20, Battle Creek 22.

BEACH AND BOWERS: Marshall, S. D., May 16, Granite Falls 17, Willmar 18, St. Cloud 19, Little Falls 20.

DONNELLY'S, TOM: Williamstown, Conn., May 16, Hoosac Falls 17, Poultney, Vt., 18, Fair Haven 19, Rutland 20.

WEST, WM. H. (D. S. Vernon, gen'l mgr.): Chicago, Ill., May 14-27.

CIRCUSES.

BARNUM AND BAILEY: Manchester, Eng., May 15-27.

BUFFALO BILL'S WILD WEST: Pittsburg, Pa., May 15, 16.

CAMPBELL BROS.: Gothenburg, Neb., May 16, N. Platte 17, Ogallala 18, Julesburg, Col., 19, Sterling 20.

DAYTON'S: Buffalo Centre, Ia., May 15, 16.

FOREPAUGH-SELLS BROS: Lancaster, Pa., May 16, Wilmington, Del., 17, Trenton, N. J., 18, Newark 19, Jersey City 20, Paterson 22, Newburg, N. Y., 23, Kingston 24, Albany 25, Troy 26, N. Adams, Mass., 27, Pittsfield, 29, Springfield 30, Worcester 31, Providence, R. I., June 1, Lowell, Mass., 2, Lynn 3.

GENTRY'S DOG AND PONY SHOW: Indianapolis, Ind., May 15-20.

LA PEARL'S: Shamokin, Pa., May 17, Mt. Carmel 18, Shanandoah 19, Mahanoy City 20, Tamaqua 22, Bethlehem 23, Plainfield, N. J., 24, Bayonne 25, Mt. Vernon, N. Y., 26.

LEMEN BROS: Oklahoma City, Ok., May 18, El Reno 20.

MAIN, WALTER L.: Akron, O., May 16, Zanesville 17, Erie, Pa., 18, Lorain 23.

NORRIS BROS.': Portland, Ore., May 15-20.

RINGLING BROS: Kansas City, Mo., May 15, 16, Topeka, Kan., 17, Junction City 18, Salina 19, Hayes City 20, Salt Lake City, U., 31.

ROBINSON'S: Zanesville, O., May 16, Coshocton 17, Uricksville 18, Steubenville 19, Bellaire 20.

SAWTELLE, SIG.: Oneida, N. Y., May 16, Rome 17, Utica 18, Ilion 19, Herkimer 20.

SHERBECK'S: Appleton, Wis., May 19.

WALLACE SHOWS: Butler, Pa., May 18, Newcastle 19, Franklin 20, Oil City 22, Warren 23, Kane 24, DuBois 25.

WELSH BROS: Minersville, Pa., May 16, Tamaqua 17, Pottsville 18-20.

MISCELLANEOUS.

BROOKE CHICAGO MARINE BAND (Howard Pew, mgr.): New Orleans, La., May 14-Sept. 3.

CANADIAN JUBILEE SINGERS: Iowa Falls, Ia., May 16, Webster City 17, Ft. Dodge 18, Eagle Grove 19, Algona 20, 21.

CARPENTER, PROFESSOR: Lowell, Mass., May 15-20.

CARRINGTON CONCERT: Audubon, Ia., May 15, 16, Carroll 17, 18, Omaha, Neb., 18-20.

COALE'S MUSEUM: Augusta, Ga., May 15-20.

FLINTS, THE (Hypnotists: H. L. Flint, mgr.): Rockford, Ill., May 15-19, La Crosse, Wis., 22-27.

HUNGARIAN ORCHESTRA: Bethlehem, Pa., May 15, 16.

KELLAR: Manchester, N. H., May 16, Fall River, Mass., 20.

NASHVILLE STUDENTS: Fowler, Ind., May 17.

LOUISE BREHANY CONCERT: Pierre, S. D., May 14, Miller 16, Redfield 17.

PERKINS, ELI: Marysville, Wash., May 16.

SANTANELLI (E. G. Stone, mgr.): Washington, D. C.—indefinite.

SOUSA'S BAND: Salem, Mass., May 16, Northampton 17, Haverhill 18, Manchester, N. H., 19, Lawrence, Mass., 20, Boston 21, Lewiston, Me., 22, Portland 23, St. Johnsbury, Vt., 24, Montreal, Can., 25, Ottawa 26, Oswego, N. Y., 27, Syracuse 28, Utica 29, Troy 30, Albany 31, Newburgh June 1, Manhattan Beach 17-Sept. 4.

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THE FOREIGN STAGE.

GAWAIN'S GOSSIP.

Why Smith Left Home—The American Heiress—Ben Hur in London—Items.

(Special Correspondence of The Mirror.)

LONDON, May 6.

Play samplets have again been busy since my last. Indeed a few hours after mailing we started afresh with a new burlesque at the Comedy, where A Lady of Quality lately was withdrawn. This burlesque, originally intended for the Opera Comique, was libretti-

JOLLY JOHN NASH.

cally the work of George Grossmith, Jr., and Paul Rubens, and was entitled Great Cæsar. It proved to be a somewhat straggling affair on the lines of the old-time travesties, with here and there a dash of the new spirit. Cæsar was, of course, a poltroon; Calpurnia a wife anything but above suspicion and a shrew to boot, and Marc Antony a mashing military Johnnie. In these points and in much of the business the new burlesque, when departing from the points of such travesties as F. C. Burnand's thirty-year-old H. M. Julius Sneezer, emulated to a great extent the comparatively new Moore and Burgess and Arthur Roberts' skits on the same subject. Willie Edouin as Cæsar, Nellie Christie as Calpurnia, and young George Grossmith as Antony were as funny as the material would let them be. Take it altogether, Great Cæsar was not a great success, though it may yet, of course, be worked up into one. I have seen many far worse succeed by prompt revision and constant care.

Your latest imported play, Why Smith Left Home, with its group of American players, appeared on Monday at the redecorated Strand Theatre, now run by George H. Broadhurst, author of the play, plus his brother. Why Smith Left Home, although not so good nor so complete as the same author's What Happened to Jones, is yet very amusing withal, although at times it emulates our native climate and goes in for fogginess. Its chances of being warmly welcomed were somewhat jeopardized by the irritating persistency with which the attendants would keep handing bouquets over the footlights to the chief lady players. I have seen such ridiculous proceedings turn a hitherto patient audience into a scoffing vein, and doubtless some such effect would have been produced on Monday but that the entire audience was evidently determined to welcome as warmly as possible your latest batch of clever comedians. As it was, this flowery foolishness so tickled one patron in the gallery that every time one of the multitudinous bouquets came along he emitted such a laugh that the whole house was moved to considerable cachinnation.

This "gleeful plenitude," as Broadhurst somewhat handicappingly calls it, is admirably played all 'round. Among those who speedily established themselves as favorites were Annie Yeamans, very droll as the Irish cook; Fred W. Peters as General Billetdoux, Maclyn Arbuckle as John Smith, Marion Giroux as Mrs. Smith, Rose Snyder as Mrs. Billetdoux, and George W. Barnum, a splendid character actor, as the Count Von Guggenheim. In fact, the entire company has been admirably chosen and perfectly rehearsed, and, like your native players in Secret Service, The Heart of Maryland, and The Belle of New York, afford us an object lesson in the way of artistic ensemble. According to latest advices Why Smith Left Home is going with a bang, as actors say. Anyhow, it is certainly a success of acting. The Man About Town precedes Why Smith Left Home, and, if it is not exactly a play to leave one's home for, it serves the purpose as a curtain-raiser and is well acted, especially by Edgar L. Davenport.

Herewith is a counterfeit presentment of Jolly John Nash, who, although more than seventy, is still one of our drollest comic singers. Jolly John, who has several times chortled before all sorts of royalties, and has, indeed, warbled all over the world, had a big testimonial benefit at the Tivoli recently in honor of his having attained his three score years and ten. His subscription list is still open at that hall.

Thinking that MIRROR readers would like some especial tidings of a new musical play, The American Heiress, just up from the provinces, I made a point of traveling as early in the week as possible to far Pulham, an ancient village which, on the Middlesex side of Old Father Thames, faces the even more ancient village of Putney on the Surrey side thereof. The new play is staying for a week at the local Grand Theatre, which is not very far from Fulham Palace, and is therefore quite handy for the Bishop of London whenever he thinks he'd like to have an evening at the play without chartering his chariot and driving to London town.

The American Heiress has been written by Arthur Branscombe and G. D. Day, and set to music by six composers, who, it may well be said at once, have got into each other's way, and have caused their respective numbers to stand apart like cliffs asunder, as the poet says. When these musical flats are better joined, and when the authors have revised and strengthened the second act, The American Heiress should prosper, both on our side and on yours, for it starts out with a good idea, and both its love episodes and its low-comedy business are much fresher than usually prevails in the so-called musical comedy. In the first act, which takes place at Mrs. Miranda Q. Strongmynde's reception hall, Fifth Avenue, New York, and is dated Christmas Eve, 1941, it is shown that owing to the recent abolition of our House of Lords many peers of the realm have been fain to take service with this or that American millionaire or millionairess. This idea is well carried out for a time, but is afterward incontinently dropped out. One very hard up, nay, pebbly-beached or stony-broke young nobleman has fled from England for two motives—namely, to dodge his creditors and to seek an American girl whom he once met and fell head over ears in love with. He comes to Mrs. Strongmynde's "party" disguised as a French singer. When lo! immediately the aforesaid American girl, who is secretly the missing heiress to vast property, occurs disguised as a Cuban singer and dancer. Each for a while does not recognize the other, which is not to be wondered at, for he has donned a little moustache and she has walnut-juiced her face. When they do recognize each other the young nobleman's impecuniosity, together with sundry other matters, helps for a while to make true love's course anything but smooth. In the meantime there are some good comedy scenes and very pretty episodes between the newly found heiress and her sister. Of course the whole dish is seasoned with topical and patriotic songs, and also, of course, among these is one wherein your honored flag and our ditto ditto are shown entwined. This song, "The Dawn of Peace," is real good, and don't you forget it. I should tell you that the second act of The American Heiress is laid in Scotland, ye ken, and that the play then falls inevitably into some resemblance to parts of Little Miss Nobody.

Madame Rosa, a citizen of your great republic, made an instantaneous success in the name part, especially by her rich vocalization. She is also no mean actress. John Peachey sang and acted brightly all the time as the poor young peer, a part which is anon to be assumed by the Chevalier Scovel, who is part proprietor of the play; Herbert Shelley, a clever young actor and author, was excellent as the peer's Irish valet, and Horace Lingard, who is not utterly unknown to you, was droll as a Scotch steward, and Alice Brooks, wife of Author-Actor-Manager Victor Stevens, was a vivacious French maid. Hits were also made by Alice Aynsley Cook as the American millionairess, and by Walter Westwood as Fritz Vonderhausen, evidently a half brother to the Polite Lunatic, in which character your J. E. Sullivan continues to delight the still multitudinous patrons of The Belle of New York at the Shaftesbury. Doubtless before you see The American Heiress there will have been eliminated from it the character of a mysterious lover who ambles through the play disguised as a kind of Fenimore Coopery "Last of the Mohicans. It is at present a useless character. Ugh! I have spoken!

The revised version of 'Change Alley, which I mentioned at the end of my last epistle, duly came as promised, but it did not conquer. All revisions and re-rehearsals with their attendant alarums, excursions and disappointments have proved of no avail. Manager Brickwell, accepting the situation, will withdraw this costly production from the Garrick to-night after a run of eleven nights. I am very sorry for all concerned, for, although not strong enough to enchain the attention, 'Change Alley was an honest piece of work and had the most powerful cast that shekels could procure.

A Court Scandal disappears from the Court to-night to be followed next Wednesday week by a new comedy, by R. C. Carton, entitled Wheels Within Wheels.

George Alexander's new production at the St. James's, Edward Rose's In Days of Old, has vastly improved since its first night. The slight revisions that have set in, together with Alexander's convalescence from laryngitis have done wonders for the play. It now shapes as a really powerful romantic drama, full of stirring episodes and dainty love scenes. On reviewing it this week I found it deeply interesting all in front, each act ending with an effect that elicited many curtain calls. There is still some little vagueness as to the business of the Yorkists and Lancastrians to be removed, and if a certain brother dramatist of Rose's were alive, he might object to an imitation of his big scene in Much Ado About Nothing being used for the end of the second act of In Days of Old. Just as Henry Hamilton's D'Artagnan might opine that Rose's hero's speech about his wonderful horse ride was redolent of his own. Still, when all objections have been made, I now regard In Days of Old as a most picturesque and interesting play of this terrible civil war that devastated our dear old and otherwise Merrie England.

The play is splendidly acted. Alexander is seen at his best as the impulsive Yorkist, warrior-hero in love with the sweetest of maidens, sweetly, oh, so sweetly, played by your sweet Fay Davis. Violet Vanbrugh not only looks every inch a queen as Margaret of Anjou, but acts brilliantly to boot. That clever actor-author, H. V. Esmond, gives a fine impersonation of the small part of a prophetic old lollard; Rawson Buckley is a realistic and touching Henry VI.; and H. B. Irving, eldest son of Sir Henry, has seldom acted so well as he does in a Richard the Third part, here called Sir Ulick the Hunchback. The handsome Julie Opp has, through illness, given up the part of the Lady Eve, maid of honor to the queen, and it is now played by Kate Sergeantson.

Henry Arthur Jones' Carnac Sahib is under marching orders at Her Majesty's. On Saturday Beerbohm Tree will revive Captain Swift and The First Night. Mrs. Potter has just notified me that when Carnac Sahib makes his exit her engagement at Her Majesty's ends. The fair Cora has this week been telling a *Woman's Weekly* interviewer all about her views of acting as a profession for women.

The enormous programme given on Tuesday at the Lyceum for the Lydia Thompson farewell benefit was witnessed by an enormous audience, hundreds of whom had waited at the doors nearly all the previous night. Every leading theatrical and variety artist in London, both native and American, acted, sang, danced, went on in the crowd, or sold programmes. The sale of these alone realized £175, and the total receipts, with special prices for stalls, etc., amounted to more than £3,000. Sarah Bernhardt sent Lydia some flowers and a letter, thanking her for having, during the Franco-Prussian war, got up a big benefit for certain sufferers from the siege of Paris. Lydia's son-in-law, Arthur Lewis, yesterday went with Frank Parker, the chief stage-manager of Tuesday's bill, to Paris to look after another benefit which has been offered to her there. In introducing this long popular actress on Tuesday, in order that she might deliver an address specially written by W. S. Gilbert, Sir Henry Irving playfully alluded to the time when he was wont to support the fair Lydia in burlesque.

Robespierre is playing to enormous business at the Lyceum. Next week at the Surrey we are to see for the first time in London a melodrama called Her Wedding Day, wherein an attempt is made to hang a persecuted bride. The Bishop of London has promised to go and see Woman and Wine next week at the Princess's, the management of which has lately "drawn" sundry members of the clergy for "testimonials." Fancy that, as Ibsen says, and for such a play as this, too! Sir Squire Bancroft was chosen to respond for the drama at the Royal Academy banquet a few days ago, and, of course, responded well. J. E. Sullivan had arranged to leave The Belle of New York at the Shaftesbury, but has now arranged to stay. Marion Terry is recovering from her late severe accident and is at Tunbridge Wells, one of the most historic resorts in these islands. George Conquest, the elder, and his Surrey acting manager, Herbert Leonard, embark for New York to-day. Charles Frohman, who, after all, will direct the Criterion when Wyndham departs to his new theatre, will start business there with That Girl From Maxims'. It seems that Frohman will anon produce here an adaptation of your religious story, Ben Hur. Rather belated, isn't it? At the moment of mailing, I learn that Manager Brickwell has decided to put on A Court Scandal at the Garrick, pending his production of Conan Doyle's new play, Halves.

There was to have been a private view of the new big Earl's Court Greater Britain Exhibition this afternoon, but this has been canceled. The show will, with its savage South African section, be opened on Monday. Yesterday there was a schlemozzle in the House of Commons about the bringing over of an army of Zulus for this show.

Lawrence Irving is writing a play for Julia Arthur. Mrs. Potter and Kyrle Bellew are, at this very moment, arranging to go into theatrical partnership, but meanwhile they may both be engaged for the Haymarket. Loie Fuller has just settled to go to the Crystal Palace next week.

This morning there departed from Waterloo Station en route for Russia a company seventy strong, formed by Michael Levenston and E. Laurillard, to play seven Gaiety and Daly's theatre plays in St. Petersburg. There has been some trouble with the Russian censor as to the libretto of certain of these works, but he has now graciously passed them all with the exception of such military numbers as "Tommy Atkins" and "The Soldiers in the Park." George Edwardes will produce on Monday a new ballet.

GAWAIN.

THE PARIS STAGE.

Sarcey and Coquelin Dispute—New Offerings at the Theatres—Chat.

(Special Correspondence of The Mirror.)

PARIS, April 30.

The talk of theatrical circles just now is the Sarcey-Coquelin dispute. Our "uncle," the critic of *Le Temps*, has barely emerged from his controversy with Yvette Guilbert, when he is plunged into another with the erstwhile Cyrano and present Napoleon. M. Sarcey has a habit of expressing his opinions in no uncertain terms. In his review of Plus que Reine he pronounced Coquelin a failure as Napoleon. This roused the actor's ire, and he was moved to pen a lengthy letter to *Le Figaro*, which that journal published, in which he detailed the difficulties of the part, cited the opinion of the author, Emile Bergerat, that he had played the role to perfection, and ridiculed both M. Sarcey and his notice. M. Sarcey's answer to this was witty and sarcastic, and has given him the best of the argument. He disposed of all the actor's statements in a few words, and even accused him of provoking the controversy to boom business at his theatre. As to Coquelin's action, whatever may have been its motive, it was certainly ill-advised. He was censured, not alone by Sarcey, but by most of the critics, for his performance of Napoleon. It would seem childish for an actor, who invites and expects criticism, to seek a quarrel should that criticism be unfavorable.

The management of the Dejazet cater to the prevailing taste for disrobing acts in Joli Sport, the new comedy by Dehere and Froyes, that they have just produced.

Indeed, Joli Sport, if I mistake not, breaks the record in point of numbers of disrobers, a goodly array of fascinating young women exhibiting themselves in attire that is daring in its scantiness. This all comes about through the novel scheme of one Chandoré, a gay young lothario, who pursues his amours under the guise of a photographer, thereby avoiding the trouble and expense of various *menages secrets*, and also deceiving Madame Chandoré. Let a charming young woman enter Chandoré's supposed studio, and he speedily persuades her that her portrait should be taken *a la* Mother Eve, or as near thereto as the censor will permit. There is a good deal of this sort of thing in the farce, and any number of complications result, not alone from the wrath of irate husbands, but as well from that of Madame Chandoré, who, by the way, is none too discreet herself. I shall not attempt to give the plot in greater detail. It is broad to a degree, but cleverly written and uproariously funny at times. Besides, it is played most capably and is, all in all, a very good entertainment of its kind.

The Gymnase played in hard luck this week, when La Fiancé Malgré Lui, the bright, clean little farce that I described last week, had to be taken off temporarily, owing to the illness of M. Huguenet, who had a leading part. He was attacked by influenza, and, by what seems to be great shortsightedness, there was no one to replace him. Result: The farce was withdrawn, and Trois Femmes Pour un Mari substituted. This causes an American to smile. Had such a contingency arisen in New York, some actor would have been found who would have memorized the part while dining, played without a rehearsal, and given a good performance, too. Wednesday evening Dégénésés will be produced at the Gymnase. Goberon, a new one-act play, will precede it.

M. Samuel, of the Variétés, has made announcement of his plans for the exposition season next year. He purposes playing comedy and opera on alternate evenings. The opera will be La Belle Hélène revived on a large scale, with Madame Simon-Girard, who has made such a hit in Les Sœurs Gaudichard at the Gaîté, in the title-role. For his comedy bill M. Samuel will offer Maurice Donnay's new play, Education de Prince, with popular Jeanne Granier as its shining light. This combination, providing M. Donnay's play is successful, should prove a most attractive one, and fill M. Samuel's coffers to overflowing.

Apropos of M. Donnay, another work of his, Le Torrent, which the Comédie Française company has been rehearsing for Heaven knows how long, will at last have a hearing next Friday.

For some unknown reason our managers invariably make their openings conflict if it is possible to do so. For Tuesday evening, for instance, there are Les Apparences at the Comédie Parisienne, and a new burlesque, Plus que Raide, at Parisiana; on Wednesday Ma Bru at the Odéon, Cœurblette at the Antoine, and on Thursday Dégénérés at the Gymnase, and a new ballet at the Marigny. As there is no custom here, as in New York, of opening on a certain night, this clashing might well be avoided.

Les Deux Dentistes is the *piece de resistance* of the new bill at the Nouveau. It is a farce that should have been very good, as its plot is suceptible of humorous treatment, but unfortunately it is handled in a rather silly and amateurish way. A certain young painter falls in love with a girl whose male ancestors for generations past have been dentists, and whose parents will not consent to her marriage with any but a dentist. To win her, therefore, the artist buys out a dental establishment for a day, posing as the proprietor, and gets into lots of trouble thereby. Sundry debtors, mistresses and other encumbrances of the real dentist appear at inopportune moments, and make things very uncomfortable for the *pseudo* tooth extractor. The other part of the bill was Le Dernier Soirée de Brummel, a one-act "tragic comedy," as the programme puts it, by Georges Maurevert. The famous beau is shown in poverty at Calais, and in a dream, as it were, his notable associates of other days pass before him. At this moment his former mistress, the once beautiful Lady Jersey, comes to visit him, having heard of his distress. The shock of the transition from the dreams of happy times to the reality of this creature of those times, now become old and wrinkled, is too great, and the old dandy, falling on a chair, expires. Virtually a monologue, the play that might have been a poetic gem is so drawn out that it becomes tedious. It did not make a very good impression, though admirably acted by Severin Mars.

A free performance of William Tell will be given at the Opera to-night.

Bernhardt probably will appear as Hamlet at her theatre before leaving for London.

Director Carré, of the Opera Comique, has brought suit against Madame Milliaud, of the Theatre Lyrique de la Renaissance, for producing Castil-Blaze's version of The Barber of Seville. The rights to this version are held by the Opera Comique, and M. Carré alleges that, although Madame Milliaud announced the other version of the opera, that of Durdilly, they used, in reality, that of Castil-Blaze.

T. S. R.

NOTES OF THE AUSTRALIAN STAGE.

Player Life Away Off Yonder—Harry Rickards' Career—News.

(Special Correspondence of The Mirror.)

SYDNEY, April 12.

We have enjoyed a particularly festive Easter, the town being full of country cousins, and all places of amusement have come in for their share of patronage. The Geisha, now in its tenth week, and still going strong, has only another week to run at Her Majesty's.

Leon Caron, the popular and energetic conductor of Williamson and Musgrove's Comic Opera company, will go to England for a well-earned holiday at the close of The Geisha season, and before leaving will have a benefit. While on the subject of benefits, I may mention two others that will occur this month—namely, those to Emily Soldene, who is returning to England, and to Colonel D'Orsay Ogden, a countryman of yours, whose name is doubtless familiar to many of your readers.

The Theatre Royal, which during the recent recess has been vastly improved by necessary alterations and reupholstering, is now occupied by the Brough Comedy company, whose recent Melbourne season was such a success. Their present production is Comyns Carr's adaptation of Madame Sans Gene, Robert Brough appears as Napoleon and Mrs. Brough as Madame Sans Gene. The costumes were imported from Vienna and the scenery is from the London Lyceum models. The play is both well acted and mounted, and promises to have a long run.

Charles Holloway has taken a lease of the Lyceum and his initial production of Our Guardian Angel is well patronized. The late lessee of this theatre, the popular little Jimmy McMahon, has left for the States and Europe in search of novelties.

The present production of Othello at the Criterion is an interesting one, it being George Rignold's first appearance as the Moor. The last actor of note who essayed to interpret this somewhat complex character in our city was Wilson Barrett, and this furnishes a very interesting comparison, as the two actors have given very different readings of the part. I may safely say that Rignold's performance, although it does not rank with his Henry V., is worthy of a very high place among modern Othellos. The Iago of Harry Diver is due for special praise, as also is the Desdemona of Lillian Wheeler. The Merry Wives of Windsor, with Rignold as Falstaff, will be the next production, in turn to be followed by The Three Musketeers.

Dante, the clever and entertaining conjuror, hailing from your Salt Lake City, has concluded his return season at the Palace and is working his way over to the Victorian capital. L. J. Lohr is in advance.

Round the World in Eighty Days is doing fair business at the old Opera House, one time our most fashionable theatre. W. J. Montgomery, who last played here with the Potter-Bellew company, is in the cast.

Harry Rickards still does big business at the Tivoli, where constant changes of bill are the rule. Bellman and Moore, whose long stay in Australia is proof of their popularity, are back at the Tivoli, and their intended visit to Africa is indefinitely postponed. Harry Rickards has purchased the freehold of the Tivoli Theatre and hotel, which to him has been a veritable gold mine. About five years ago Rickards was making a living on the road with a second rate minstrel company. Playing a season at the old Sydney Opera House, he had the offer of the Garrick Theatre for a season. This was then Sydney's most modern theatre, but no manager had been able to make it draw. Rickards moved to the Garrick, rechristened it the Tivoli, and is now owner of our most compact little music hall, besides being lessee of two or three theatres in the other colonies and having a couple of companies on the road. Rickards is a hard worker and richly deserves his success.

Pattie Browne is off for England and the

ERNEST HOGAN

The Unbleached American, HAS BUT ONE CONTRACT,

Which is that of the Lykens-McGarvie Co., Mirror Bldg., 40th St. and B'way, N. Y.

COLORED ARTISTS ARE REQUESTED TO WRITE.

With apologies to Irving Jones, the Boss.—I'm living easy, eating pork chops greasy,
Always got money to give my honey;
I always picking on the bone of a chicken,
I'm living easy, I certainly am living high.

city of the big smoke. This sprightly little lady has not had a good time during her revisit to her native land. Her seasons were not financial successes and she has been very ill. Anyway, she will return to England satisfied that Australians are still proud of her, as her recent benefit was a huge success.

The Belle of New York seems to be going well at the Melbourne Princess.

Williamson and Musgrove's Forty Thieves company is in Adelaide. Carrie Moore has the part played in Sydney by Pattie Browne, her former role falling to the lot of Louise Adler. Kattie Towers, Jennie Opie, John Coleman, Bobby Watson, C. M. Berkley, and Little Gulliver are still in the cast.

Arthur Collins has engaged the Australian prima donna, Nellie Stewart, for the next two Drury Lane pantomimes.

E. NEWTON DALY.

NEXT SEASON AT THE MANHATTAN.

The Manhattan Theatre will close for the Summer on Saturday night, when A Female Drummer ends its engagement. The season has been a very successful one, causing much gratification to Managers Brady and Ziegfeld and Business-Manager E. D. Price. Mr. Price will sail for Europe on Saturday on the *Mesaba*, to be gone about two weeks. His trip is partly for rest after the hard work he has had during the Winter, and partly for business. Questioned by a MIRROR man as to the coming season at the Manhattan, Mr. Price said: "Jacob Litt's production of The Club's Baby will open our next season, Sept. 4. After that, opening early in October, Anna Held will appear in Papa's Wife. Following Miss Held's engagement Mr. Brady will probably produce the comedy A Stranger in a Strange Land. A Court Scandal, a romantic comedy by Aubrey Boucicault and Osman Shillingford, will also be produced by Brady and Ziegfeld, but whether at the Manhattan or not has not been decided. Time is being held provisionally for it at another theatre.

W. S. HARKINS' COMPANY.

W. S. Harkins' company will open its Summer tour of the maritime provinces at Yarmouth, N. S., May 17. The route includes all the principal cities of Nova Scotia, New Brunswick, Prince Edward's Island, and Newfoundland. In the repertoire are Why Smith Left Home, What Happened to Jones, The Wrong Mr. Wright, Brown's in Town, The Butterflies, His Better Half, Betsy, and other plays. The roster is as follows: Thomas Wise, Lottie Williams, W. S. Harkins, Mabel Eaton, William Farnum, Lillian Stillman, Philip Calvert, Olive Porter, Robert McWade, Jr., Adeline Mann, Henry Weaver, Harriett Aubrey, E. Soldene Powell, Martin J. Cody, and Ed R. Salter, manager.

HARRY HYAMS' NEW VENTURE.

Harry M. Hyams, who for the past sixteen years has been treasurer of the Academy of Music, Jersey City, has leased Waldmann's New Theatre, Newark, and will assume control on June 1. Mr. Hyams has decided to change the name of the house to the Empire Theatre. It is one of the handsomest playhouses in the country, perfect in its appointments throughout. The many friends that Mr. Hyams has made during his long career in Jersey City are much gratified at his success, and probably will extend much of their patronage to his new theatre.

DAVIS AND KEOGH SEPARATE.

Thomas J. Davis and William T. Keogh, composing the managerial firm of Davis and Keogh, have separated, Mr. Keogh withdrawing from the firm, the enterprises of which will be conducted hereafter by Mr. Davis alone. Mr. Davis stated to a MIRROR man yesterday that he would maks a number of productions next season, but was not prepared to give details at present. He also stated that he would not be connected with the Star-Bijou circuit next season. Mr. Keogh is at present in Charleston, and his plans for the future could not be learned.

AUGUSTIN DALY SAILS AWAY.

Mr. and Mrs. Augustin Daly and Ada Rehan sailed on Saturday for England, where they will rest for a month at Miss Rehan's Cumberlandshire bungalow. Mr. Daly will return in August to rehearse The Greek Slave for production at his theatre here, and Miss Rehan will remain abroad until December, appearing at Drury Lane in a new melodrama, in which we shall see her probably in January. Marcia Van Dresser is now playing Lady Garnett in The Great Ruby at Daly's Theatre, Corona Riccardo appearing as the adventuress.

NOTES OF NEW THEATRES.

F. R. Hallam has leased the new Lyric Theatre, Washington, Pa. Washington has been without a playhouse for two years, and Mr. Hallam expects to re-establish the reputation of the town as a first-class one-night stand.

Louis C. Cook, formerly manager of the Academy of Music, Rochester, is said to contemplate the erection of a new theatre to replace the Academy, that was burned in December. No definite steps have been taken as yet.

An effort is being made to secure the erection of a theatre at Neenah, Wis. The Riverside Club, of that place, has the matter in hand.

E. D. Wolfe and others are building a theatre at Brunswick, Ga., at a cost of $20,000. The house will be completed by Sept. 1.

IN SUMMER PLACES.

B. S. Spooner, Mollie G. Spooner, Edna May and Cecil Spooner will spend June and July at their home in Centreville, Iowa.

Lizzie Morgan, after visiting friends for a fortnight in New York, has returned to Boston to spend the remainder of her vacation with friends she has made among the lady subscribers of the Castle Square Theatre. Miss Morgan has been much benefited by her rest in this city, and has received many flattering offers for the Summer which she was not at liberty to accept.

Mr. and Mrs. Kinsey, of the Kinsey Komedy Kompany, with Fred B. Sawyer, will spend their vacation on a farm near Shreve, Ohio.

Madame Modjeska and the Count Bozenta will spend the Summer on their ranch, Arden, Cal.

J. E. Toole will spend the Summer at his home in Baltimore, Md. He has entirely recovered from the effects of his recent accident at Elizabeth, N. J.

George E. Periolat will spend his vacation at the Wisconsin Summer resorts.

Frank E. Morse left on Monday for his fishing camp in New Hampshire. He will return in August to pilot Belle Archer and her company for another long season.

E. N. Catlin, leader of the orchestra at the Tremont Theatre, Boston, has gone to his Summer home at Springfield Centre, N. Y.

Clara Rainford and her daughter, Lillian Ethel Norris, are at their Summer home at New Rochelle.

Mr. and Mrs. J. H. Cossar (Fanny Cohen) will spend the Summer on their farm in Michigan.

James Reagan, late of The Bells of Shandon, is with his family at South Bethlehem, Pa.

W. E. Horton writes from Mt. Clemens, Mich.: The recent arrivals at the Springs are Sam Collins, Minnie Cline, Bob Rostaire, J. C. Lewis, Frank C. Young, and Charles and Minnie Savan.

W. C. Cameron has been called to New York by the serious illness of his mother.

Kitty Wolfe spent Sunday in town as the guest of Mr. and Mrs. H. H. Wilson.

The Boston Ideals were billed here for the week of May 1. The performances were poor and the company closed on Thursday.

Frank C. Young and Bessie Van Dorn have joined hands and will work together next season in vaudeville. They will be known as Young and Devoie.

The White Crook company is booked for May 15, and Vogel's Minstrels for May 31.

A party of professionals will go from here to attend the opening performance of Ward and Vokes in their new play, The Floor Walker, at the Great Northern Theatre, Chicago, May 17.

REFLECTIONS.

Frederick M. Ranken paid a flying visit to his New York office yesterday while on the way from Providence to Washington with his Beside the Bonnie Brier Bush company. Mr. Ranken reports that the play is meeting with great success and that the critics in all the cities yet visited speak in high terms of the drama itself and of the company presenting it. While in Providence Dr. Watson (Ian Maclaren), the author of the novel upon which the play is founded, witnessed a performance and expressed himself as delighted with the dramatic presentation of his story.

Among those that sailed last week for Europe were Charles Frohman, Charles B. Dillingham, Joseph Wheelock, Jr., and Elsie de Wolfe.

Gertrude Coghlan has arranged to appear in scenes from The Royal Box in vaudeville theatres.

Next week Anne Sutherland is going abroad, both for holiday making and in the hope of finding a suitable play to produce here next season.

Ollie Mack, of Murray and Mack, and Manager Joe W. Spears are in town for the Summer. Manager Spears will have two Finnigan's Ball companies next season. Murray and Mack heading the Western company, while the other will play Eastern territory. Their headquarters in New York are at 1440 Broadway.

Samuel Blair has changed the title of his play, The Opium Queen, to The Queen of Chinatown. The opening date has been set for Aug. 21, at the Star Theatre, New York. Jeffreys Lewis and Marry Mainhall will head the cast.

Wilfrid North will sail for Europe on Saturday. He is to spend a couple of months in London and Paris.

Corse Payton has secured for souvenir purposes glass ink-wells presenting ingenious advertisements of his traveling stock company.

Mr. and Mrs. Augustin Daly and Ada Rehan sailed by the *Etruria* on Saturday. Mr. Daly will be back early in August to put on The Greek Slave. Miss Rehan will appear in the Autumn at Drury Lane, and return to New York and Daly's stage about Dec. 1.

Sager Berry, a "super" in Jacob Litt's production of Shenandoah at the Broadway Theatre, was arraigned in a police court on Saturday, charged with cruelty to animals. It is alleged that Berry prodded, with a sabre, one of the horses used in the producton. He was held in $100 bail for trial. His case will come up to-day (Tuesday).

The addition of Herbert Cawthorn and Susie Forrester to In Gay Paree has materially strengthened that attraction, and they have been voted by press and public as the laughing hit of the piece. Miss Forrester's coon songs continue big, while Mr. Cawthorn's work has been pronounced equal to that of Sam Bernard.

Blaney and Vance are making plans to present The King of the Opium Ring in England during the coming season.

Gertie Robinson, who is playing a child's part in Beside the Bonnie Brier Bush, was taken ill with a severe cold in Providence, R. I., last week and was obliged to remain out of the cast when the company opened in Washington last night.

Elma Gillette has just closed a very successful season as leading woman with The Bells of Shandon.

E. J. Martineau, this season the pilot of Hennessy Leroyle, in Other People's Money, has signed with Jules Murry for next season.

The daughter of the Duchess of Sutherland has made her stage debut as Miss Blair, with Wilson Barrett's company in England.

The scenery and effects of the Lombardi Opera company, en route from Mexico to Los Angeles, Cal., were held at El Paso, Texas, by the custom house officers, who demanded $700 duty on the property. Manager Harry Wyatt, of the Los Angeles Theatre, spent an unpleasant half day in telegraphing the authorities and consulting attorneys, but in the end succeeded in getting the property released for the engagement that began at his playhouse on May 8.

Selma Herman has decided not to play during the Summer, and will spend her vacation in study.

The Worcester, Mass., *Telegram* has printed a long story about Bertine Robison as the pioneer American woman cat fancier. Miss Robison, now with Waite's Comedy company, has a cat farm at Geauga Lake, O.

The old Metropolitan Theatre, Louisville, Ky., was sold at auction on April 29.

Ollie Mack, of Murray and Mack, arrived in town yesterday. He will again appear in Finnegan's Ball next season, continuing under the management of Joe W. Spears. A second company will also be sent on the road in the farce, touring the East.

Leon and Adelaide Herrmann will play an engagement at the Boston Theatre next week.

The household furniture and effects of the late Alexander Herrmann will be sold at auction at the Fifth Avenue Art Galleries on Thursday, Friday and Saturday of this week. The sale is by order of Adelaide Herrmann, administratrix. The furniture and effects are now on exhibition at the galleries.

Jacob Litt left for Chicago and the Northwest yesterday, to be gone about two weeks. While away he will witness the premiere of his new production, The Club's Baby, at McVicker's Theatre, May 28.

A BIRTHDAY CELEBRATION.

The fifty-third birthday of Manager John B. Schoeffel was celebrated on May 11, at his residence in Brookline, Mass. A feature was a cake-walk, in which Mrs. Agnes Booth Schoeffel, Sidney Booth, Miss Briggs, Mr. Brown, Mr. and Mrs. Aborn, Mr. and Mrs. Whicher, Mabel Going, Fred Hone, Mr. and Mrs. Delano, and John Nowell participated. The judges were Mr. Schoeffel, J. C. F. Parker, and Reuben Ring, and the prize was awarded to Mr. Brown and his partner, Miss Briggs.

AMONG THE DRAMATISTS.

W. A. Tremayne has just completed a dramatization of Joseph Hatton's novel, "The Dagger and the Cross," for Robert B. Mantell, who will produce it next season. Mr. Hatton expresses himself as delighted with the work, and Mr. Tremayne will soon leave for London to open negotiations for a production in that city.

Charles Dixon has completed and will produce next season a three-act play, entitled All Men are Liars.

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OBITUARY.

Melytha Adams, sister of Minerva Adams Healy and Bianca Adams Miller, died on May 7 at the home of Mrs. Miller, Ridley Park, Pa., of nervous prostration. Born in Evansville, Ind., in 1874, she made her stage debut in 1887 in the New Orleans Juvenile Opera company. She studied music as a pupil of Madame Fursch-Madi and Professor G. Carlo, and had sung with the orchestras of Walter Damrosch and the late Anton Seidl as well as with many touring companies. During the past season she was with Weber's Parisian Widows. Her brother, Captain George J. Adams, was killed by an explosion at Pittsburg last September, and the young woman had never recovered from the shock caused by the news of his terrible death. Her nerves were shattered and her strength failed, until she resigned from work about a month ago and went to her sister's home, hoping vainly that rest might restore her health. The remains were interred in Arlington Cemetery, Philadelphia, on May 9.

John Abercrombie, who died at Eau Claire, Wis., April 20, was for eighteen years manager of Mechanics' Hall and the Opera House at Utica, N. Y., and was also proprietor of Abercrombie's Boston Ideal Uncle Tom's Cabin company, which he managed with much success for six years. The late Frederick Bancroft, the magician, was his son-in-law. Mr. Abercrombie was born in Picton, Ontario, in 1827. He possessed the esteem and confidence of all who knew him.

Henri Francois Becque died in Paris, France, on May 12, aged sixty-two years. His first opera, Sardanapalus, with music by De Joncières, was produced at the Théâtre Lyrique, Paris, in 1867. His comedy, L'Enfant Prodigue, was shown at the Paris Vaudeville in 1870, and was followed by Michel Pauper, La Navette, Les Honnetes Femmes, Les Corbeaux, and La Parisienne.

Madame Rafaela Pattini has died of influenza in Berlin, aged thirty-four years. Under management of Colonel Henry Mapleson she came to America during one of his later operatic ventures at the Academy of Music in this city. Returning to Germany she sang in Berlin and Frankfort, but recently had been unable to secure engagements and died it is said, in want.

Alexander Zanfretta, an old and celebrated circus clown, died at St. Peter's Hospital, Brooklyn, May 14. For many years he was connected with the foremost organizations in this country and abroad, and during his long life he brought laughter to the lips of probably millions of people. His son, Alexander, also a clown, survives him.

Alfred Edward Beverly, a member of the Edwin Maynard company, died at the General Public Hospital, St. John, N. B., May 5, of pneumonia, after a brief illness. He was an Englishman by birth, and was forty-two years of age. His remains were interred in the Church of England Cemetery, at St. John, May 7.

John Meis, who for the last six years has been manager of the Grand Opera House, Ashland, Wis., died May 6, after a short illness of pneumonia. He was well and very favorably known in theatrical circles, being unusually popular with players and patrons of his theatre. A wife and two children survive him.

Richard Layton died on May 14 at the Pennsylvania Hospital, Philadelphia, aged forty-three years. He had left Richard Mansfield's company at Cleveland, and had come to Philadelphia on May 16 to undergo an operation for tumor.

Anson N. Stratton died on May 13 at his home in Brooklyn, N. Y., of heart failure, aged sixty-six. With Henry Henderson Mr. Stratton opened the first Coney Island concert hall, and he had made a fortune in the operation of halls on the Island.

Charles F. Stewart, a prominent amateur, died of apoplexy at his home, Passaic, N. J., on May 10, aged thirty-six years. He had played a female role in an amateur burlesque production the night before, and it is believed that tight lacing caused his death.

Alexander Furniss, of Marks Brothers' company, died on May 11, at Barrie, Ontario, of pneumonia, aged twenty-four years. The remains were removed to London, Ontario, for interment.

Theodore Ackerman, an employee of the High Street Theatre, Columbus, O., died at Erie, Pa., May 5, aged twenty-four years. He was buried at Columbus, May 6.

Mrs. Sarah R. Shotwell, mother of Marie D. Shotwell, died in this city on May 5. The remains were interred at Westerly, R. I., on May 7.

T. D. Sanderson, for years manager of the Sanderson Opera House, Rich Hill, Mo., died suddenly on May 4.

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"Miss Pearl Seward, leading lady of Under the Dome Co., who is a favorite in the city, concluded a very successful engagement at the People's Theatre on Saturday night. Miss Seward is a painstaking and thoroughly capable artist and destined in the near future to occupy a prominent place in the theatrical firmament of Greater New York."—*New York Chronicle.*

"and sometimes he has clever people. One of these is Miss Pearl Seward, who, last season, did the chic and tempting soubrette, and this season plays Nora Considine, the pretty heroine in Under the Dome—and does it well. She will be heard from. She is destined for better things."—*Canadian Magazine* of April.

"Pearl Seward was a beautiful and attractive Nora Considine."—*Waterbury Republican.*

"Miss Seward plays the part of Nora with grace and skill."—*Buffalo Courier.*

"Miss Pearl Seward as Marco was a character worthy of study. She knew how much the character required to make it strong and effective, and just that much of her power she gave it. She did not overact her part, and produced an effect without a flaw."—*La Crosse Wis., Morning Chronicle.*

"Pearl Seward, as La Belle Marco, left nothing to be desired. Her rendition of the part was superb."—*Niles, Mich., Evening Post.*

"Miss Seward was Galatea, and she was very good throughout the entire play. Her expression and her actions were those that the real Galatea must have used. She filled the part most acceptably and pleasingly."—*Beloit, Wis., Daily Free Press.*

"Miss Seward was sweet, womanly and convincing as the animated creature of the sculptor's genius. Her work in its delicate shading showing care, conscientious study and a ready appreciation of its finer phases and wide possibilities."—*Brazil, Ind., Times.*

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WHERE MISERY MAKES MERRY.

The Cosmopolitan Concert Hall, in Varick Place, is not to be found listed in the amusement directories, nor are the happenings there often chronicled in the newspapers. Indeed, it is doubtful if any of the regular habitues of the place ever see either of these promoters of publicity; yet the auditorium is filled to the doors every night of the week, and the performances go blithely on, unknown to, and therefore unhampered by, the pessimistic critics.

The main doorway to this quaint playhouse is gained by a descent of three slippery stone steps, and when one enters what might, by an exaggeration of courtesy, be termed the foyer, the scene that presents itself reminds one of the descriptions of the Parisian haunts of François Villon. So, at least, did it impress a MIRROR repoter who happened to enter there one night last week.

The low-studded room was filled with gesticulating Italians, some of whom, in little groups, carried on volcanic conversations, while a number of the more sedate engaged in games of dice at the long tables on either side of the open fire. Among his patrons walked Scrimaglia, the manager, bowing to this one and that, and exchanging the gossip of the quarter with the old men. An odor of garlic and tobacco reeked in the air.

Suddenly, at the sound of a burst of music, the loiterers made a movement through the curtained arch and hastily found seats for themselves in the diminutive theatre. The long, narrow and severely plain auditorium was in a moment filled with as strange an audience as could likely be found in any place of amusement in the world. There were olive-skinned boys, who by day preside over humble fruit stands; sleek proprietors of corner groceries and saloons; wiry, hard-visaged men who gain their daily bread by operating street pianos, and aged wrecks whose bent shoulders and piercing eyes marked them unmistakably as rag-pickers. The pathetic note in the picture was not the misery of it, but that this misery was, for the time, masquerading as happiness.

An orchestra of half a dozen pieces played, for an overture, a medley of operatic airs, and at its conclusion the reporter turned from his study of the audience to take note of the meager little stage.

The proscenium arch was not more than ten feet high, and in depth and width the stage did not exceed the same scanty measurement. The scene—if such it might be called—represented a plain interior. There were two entrances, one at either side; and in the drop was a window through which a badly painted view of the Bay of Naples was visable.

At a signal from the music director the orchestra began the introduction to a Venetian boat song, and the men in the audience leaned forward eagerly as Signorina Elisa Venezia danced forward to the footlights. She was not a pretty woman—according to the theatrical notion of prettiness—but when the red blood surged into her swarthy cheeks and the fire of the Latin races glowed in her eyes she carried her hearers with her to the land of her birth and theirs. She sang the song of her country, not with the plaintive voice of an exile, but as one who could dream happily of Venice while surrounded by the squalor of Varick Place.

When she had finished the clapping of hands and the shouting of "bravas" was almost deafening. A low-browed Neapolitan, sitting next to the reporter, increased the din by beating the table with a slung-shot, which, in his enthusiasm, he absent-mindedly drew from an inner pocket.

Then came a Pierrot turn—a comic, graceful, careless dance and song, done with extraordinary vim by one Signor Stoppa. The performer was recalled again and again, and for each encore he came out willing, fresh and laughing. There was an artistic finish about this man's work that told of long training, and suggested, in a way, a different atmosphere from that of the Cosmopolitan Concert Hall.

The reporter sought Scrimaglia, the manager, when the turn was done and asked for an introduction to his artist. It was readily given, and Signor Stoppa welcomed the reporter cordially to his dressing-room. "I am happy that you enjoyed my work," he said, in excellent English. "The stage is too small for dancing, as you can see, but then one cannot expect a stage like that of La Scala at a place like this. I have danced at La Scala? Oh, yes, signor, and at nearly every other great theatre of Europe. Thirty years ago, when I was a little boy, I learned ballet dancing in my native Italy. I became a *premier danseur* and appeared in many of the grand opera ballets, besides great pantomimes and spectaculars. For two years I was with Kiralfy, in London, taking part in the Venetian Nights performances. Then I traveled through India and Australia and all over South America. Yes, signor, I have sung and danced in many lands."

Through the open door came the sound of a spirited dance tune, and the two men looked out upon the diminutive stage, where a girl in a tawdry yellow costume was swaying to and fro in quick unison with the throb of the orchestra.

Signor Stoppa read the question that came to the reporter's mind. "You wonder why I am here," he said, smiling. "It is because in your country, at the best theatres, the people do not care for the male ballet dancer. No dexterity or perfection in my art is so interesting to them as this——" and he indicated with a gesture the dancing woman in the glare of the footlights.

The reporter went back to his seat in front where the gentleman of the slung-shot greeted him with a request for a cigarette. "Gooda show," muttered the Italian contentedly, between puffs: and settled back in his chair with his eyes fixed hungrily on the stage.

The good nature of the men in the audience was infectious. Whenever a point was made by a performer the lookers-on nodded and smiled at each other. An ape-like old man tottered through the crowd selling cakes. He crouched down on his box to listen to the song of a frowsy American girl who came wearily from the wings. The American girl's turn was witless and suggestive. It would have succeeded, no doubt, on Broadway, but it was too vulgar for Varick Place.

After the orchestra had played, as an interlude, a selection from Il Trovatore, a handsome Italian woman dressed in a conventional evening gown stepped slowly from the wings. There was a quick "Ah!" of expectation from the audience as the artiste unrolled her music and the pianist struck the introductory chords to "The Palms." The singer's voice rose and swelled in the grand melody, while scarcely the sound of a breath was heard from the crowd of eager-faced men. The silence lasted for an instant after the song was done, and then the applause came sharp, like the burst of a storm. The aged cake-seller leaned over the reporter's chair and whispered, in a quivering voice, "Ah, but it was beautiful signor!"

One after another the performers appeared on the little stage, all with an air of sincerity all showing an appreciation of the music they sang, and every one receiving his or her just portion of the plaudits.

At the last Signor Stoppa again appeared—not in the grotesque garb of Pierrot this time, but in immaculate evening attire. He was a dignified artist now, proud of his profession and happy that his art would be appreciated by his audience. He sang, with wonderful charm of expression and delicacy of phrasing a plaintive Italian love song. Upon being recalled he rendered the familiar baritone solo from Il Trovatore. The men rose to their feet, cheering. Again and again the singer came forward to bow his thanks—finally yielding to the cries for more by singing the "Ave Maria." Many hats were taken off while this was sung, and as the last strains died away a muffled sob broke from the man with the slung-shot.

Slowly and quietly the rag-pickers and the venders of fruit rose from their seats and passed out into the squalid street. Many of them, doubtless, went to sordid homes, or sought refuge for the night in shadowy doorways: some, perhaps, went on errands of thieving and robbery.

But be that as it may—however miserable the audience might have appeared in comparison with a Broadway assemblage—no one can say that true art is unappreciated in Varick Place.

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Dagmar, perhaps the most difficult part of the play, was a strong performance by Charlotte Wade.—*Pittsburg Press.*

Some of the best dialect work is that of Charlotte Wade as Dagmar.—*Pittsburg Dispatch.*

Charlotte Wade played a part of the greatest "disagreeableness" with an excellent appreciation of its limits and possibilities.—*Detroit Free Press.*

Charlotte Wade, as Dagmar, did some very clever acting, her scenes in the last act being especially strong.—*Omaha Bee.*

Charlotte Wade, as Dagmar, used tasteful force in revealing, when half intoxicated, the revengeful motives that prompted her to deceive the world.—*St. Paul Pioneer Press.*

Charlotte Wade is excellent as the revengeful quadroon.—*Minneapolis Journal.*

Miss Wade, as Dagmar, gave a splendid piece of work, thrilling and vibrating with passion.—*Minneapolis Tribune.*

Very fine work was done by Charlotte Wade as the octoroon.—*Milwaukee Journal.*

Charlotte Wade gave a marked delineation of the character of Dagmar, the octoroon.—*Toledo Bee.*

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TELEGRAPHIC NEWS

CHICAGO.

Hall's Handbook of the Frontier—Chicago Likes Trelawny—Summer Forecasts.

(Special to The Mirror.)

CHICAGO, May 15.

Just at the present time our theatregoers have the choice of comic opera, negro minstrelsy, farce, romantic drama, comedy, and burlesque. Melodrama is out of it for the time, as Sporting Life left us after a great run of three months at McVicker's, the last week being the largest of all. "Bob" Hilliard, who was the life of the play, was forced to give up to his understudy, Cooper, last week, as he broke a bone in his hand in the boxing scene and now carries around a plaster cast. It is to be hoped that he will play the part next season, as his Lord Woodstock is the best thing he has ever done. Meantime "Bob" Roberts is playing the part this week in Milwaukee, and "Joe" Kilgour will succeed him for St. Paul and Minneapolis, Roberts retiring here to rehearse the new Litt farce, The Club Baby, May 28, the special cast for which will include Harry Brown, Max Figman, Clayton White, Roberts, George Honey, Percy Brooke, Hope Ross, Isabelle Urquhart, and Minnie Dupont.

I was calling the other day on good old Howard Laing, of the St Paul Road, when he was approached by a veteran actor who used to star successfully and who wanted a pass to Minneapolis. Laing told him he could not issue a pass and asked him what claim he had for transportation any way. "Well, Howard," he said, "only for auld Lang syne, my boy." And Howard replied: "I have no power to issue a pass. 'Old Lang' is all right, but you must get some one else do do the 'signin'." Can you beat that?

Stuart Robson started last week at the Grand Opera House with Theo Burt Sayers' new play, Two Rogues and a Romance, but the "anvil chorus" on the local press got after it and it was succeeded by The Meddler early in the week. It appeared to be the general verdict that the Sayre play would not do. Last week that pronounced local favorite, Otis Skinner, followed Mr. Robson, offering Rosemary. He had a royal welcome and played the leading role beautifully. A Runaway Girl will follow him at the Grand for a run of three weeks, beginning May 22.

Manager Litt is arranging for an elaborate production of The Children of Israel. It is a play, by the way. The author is Edwin Arden, and the big scene is said to be an explosion in which a number of people are blown up in the air. The title of the play will probably be changed in order not to interfere with Zangwill's Children of the Ghetto. Mr. Arden will have the leading role and the production will occur at McVicker's in August.

The Lyceum company has made a great big hit in Trelawny of the Wells at Powers' New Theatre, and it will doubtless run three weeks, with John Ingerfield for the fourth and last week of the engagement. Maude Adams as Juliet appears June 5, after which Because She Loved Him So comes for a Summer run.

After long rehearsals the new Ward and Vokes Stock Travesty company will open at the Great Northern Theatre to-morrow night with a burlesque in three parts, The Eight Must-Get-Theres, The Floorwalkers, and Sponging Life. Lucy Daly, William West, Frank David, Eloise Mortimer, and others will participate. It will be a permanent feature here if successful.

A magnificent performance of The Mikado by the Castle Square company was followed at the Studebaker to-night by Trial by Jury and The Daughter of the Regiment. Business continues very large.

The stock at the Dearborn follows The Two Orphans with The Masked Ball this week. The former play was splendidly presented, and that capable leading lady, Julia Stuart, gave still another evidence of her versatilty in a most artistic performance of the part of the blind girl. Miss Stuart is invaluable at the Dearborn.

William H. West, the handsomest man on the stage, who draws a large royalty from the able stonecutter who makes Apollos Belvidere, produced his big minstrel jubilee at McVicker's last night before an immense audience. Carroll Johnson, Jose, and all of the old favorites were heartily welcomed.

The first week of pretty Alice Nielsen's return engagement in The Fortune Teller at the Columbia broke the house record, and it is likely that the little star will remain a month or more. Golden, Cawthorne, Cowles, Herbert, and Rushworth lend artistic aid. George Bowles, Miss Nielsen's business-manager, is in hot water. The other day his treasurer wrote a pass for two on the face of a new dollar bill, so they say, having no other paper with him, and he was arrested for defacing United States currency. The case is still pending.

The Academy closed until August yesterday, and up at the Bijou Knobs o' Tennessee was presented.

Dan Godfrey's British Guards Band appeared at the Auditorium last Thursday night and played "God Save the Queen," while eighteen men arose and remained standing with bared heads. Dan is a great bandmaster. He wrote "Mother, May I Go Out to Swim" and called it "The Mabel Waltz;" otherwise he has led a blameless life.

The stock up at Hopkins' continued its melodramatic policy yesterday by presenting a creditable revival of Michael Strogoff.

Manager Kirke La Shelle and the Hamlins will give Augustus Thomas' new play, Arizona, a sumptuous production at the Grand Opera House on June 12. Harry Hamlin is now in New York to engage a big cast, and the scenery will be done by Charlie Ritter and Walter Burridge, whose scenery is a feature of the Castle Square productions. Fred Remington is designing the costumes.

Ezra Kendall will have his little joke. Last Saturday he began suit for $10,000 damages against William H. West for breach of contract.

The Castle Square company has underlined The Bohemian Girl at the Studebaker and will follow it with another double bill made up of Pinafore and Cavalleria Rusticana.

I saw Colonel "Jack" Haverly on the street here the other day wearing a hat from the same old block, and his appearance reminded me of a story of two of his old Mastodons who sought admission to a Broadway theatre one night several years ago. They were referred to the manager, who asked, "What do you do with Haverly?" And one of them replied, "We are hat ironers." And the manager said, "Pass right in."

"BIFF" HALL.

BOSTON.

Julia Arthur's Juliet—Goodwin and Sothern May Appear Together—Notes.

(Special to The Mirror.)

BOSTON, May 15.

With one theatre already closed for the Summer and farewell attractions announced at six others, it may be seen that Boston's theatrical year is practically over. The Castle Square will be the only dramatic house to brave the hot weather, while not a solitary case of Summer opera has been projected.

If Julia Arthur does not fill the Boston for the single week that she is here with Romeo and Juliet it won't be the fault of advertising. Never was an attraction so well boomed. The half-page ads in the Sunday papers fairly made the publishers dizzy with delight, and lithographed dreams of artistic beauty were displayed everywhere. The result was apparent to-night, and the outlook is that the present engagement will be the most successful that Miss Arthur has ever played in Boston, which will be quite remarkable, since it was only a few weeks ago that she left here.

E. H. Sothern changed his bill at the Hollis to-night and revived A Colonial Girl for the last week of his Boston engagement.

Willie Collier in his new play, Mr. Smooth, opened a fortnight's stay at the Park to-night. Since he was last seen in Boston he has added to his company Maude Granger, who was at the Tremont with Stuart Robson a few weeks ago, and Helena Collier, whose return to her brother's company was especially welcome.

A Temperance Town was put on at the Castle Square to-night, where it will have its 'steenth run in this city. The production was the best that it has ever had, for, in addition to George Richards, Eugene Canfield, and George Ober in their original characters, all the favorites of the stock appeared, reinforced by Fanny Addison Pitt, one of the greatest old-time favorites of the Museum.

Alone in London is at the Grand Opera House this week with William de Shetley in the cast, while Leonora Gnito makes a jump from the comic opera dash of The Three Dragoons to the woes of Cora Tanner's old character.

Viola Allen's engagement at the Museum has been extended for the third time on account of the great success of The Christian. This time it is to end June 3, and Miss Allen will sail for Europe June 17. This will give The Christian a run of 102 performances in Boston.

Dr. Lothrop has enlarged his Bowdoin Square Stock so that it is practically a double organization now. One-half is at the home theatre inculcating reforms with Ten Nights in a Barroom, while the other has moved with Daniel A. Kelly up to the Grand to present Outcasts of a Great City.

I wonder how many runs Prince Pro Tem will have in Boston. The present engagement at the Tremont is every bit as successful as those that have gone before, but that is not strange, for Fred Lennox and Josie Sadler could not be improved upon in their original characters, and Minnie Ashley makes a hit fully as great as that which she scored in The Geisha.

E. H. Sothern and Nat C. Goodwin may make an alliance for a two star production at the end of next season. Mr. Goodwin was in town last week and the matter was discussed, but no definite decision was reached. Mr. Sothern will close his tour in Providence next week and will sail almost immediately for Europe, accompanied by Mrs. Sothern (Virginia Harned.) They expect to spend most of the Summer quietly in Switzerland, as Mr. Sothern is feeling the effects of his long and trying season. He will return to open at the New York Lyceum early in September. After that he expects to produce a new comedy by H. V. Esmond. The title is not yet chosen, but the manuscript is now on its way across the ocean. It has not been decided that Miss Harned will appear with him next season. Daniel Frohman has made her an offer by which they may appear in different companies, and it is possible that she may decide to rest for another season at her home in New York.

J. B. Hollis has decided not to send out an opera company next season. He has been investing largely in automobiles.

Helen Mortimer has been obliged to retire from the cast of The Christian on account of illness, Florence Wheatley playing her part of Nettie.

Lawrence McCarthy directed the rehearsals of the army of supers engaged in Julia Arthur's production of Romeo and Juliet.

Viola Allen's European tour will include a coaching trip in the North of England and three weeks in the mountains of Switzerland. She will visit the theatres in London and Paris and will remain abroad until Aug. 26.

Phila May will be the Sunshine in Sunshine of Paradise Alley next season. The tour will open at Rockland, Me., Sept. 4. Mrs. Charles Peters will be in her original character, as will John Walsh and Donald Harold.

Daniel Frohman is going to produce All's Fair in Love and War at Providence next week, following the appearance of Maude Adams there. The play is by Leo Dietrichstein, who will play the leading character, while the other parts will be played by members of G. H. Sothern's company.

Alice Burns made her debut as Princess Lucia in Prince Pro Tem and scored a hit. She is a Boston girl.

Andrew Mack's company is resting this week for final rehearsals of Ramsay Morris's new play, The Last of the Rohans, which will have its production at Lowell May 22. Its first Boston hearing will be at the Hollis.

George W. Wilson's engagement at the Grand Opera House last week was begun under difficulties. He had closed his regular season when the engagement was made at the eleventh hour, but he was able to get enough of his company together on short notice to make the productions.

The next season at the Bowdoin Square will open with The Grip of Steel.

Peter S. McNally, the swimmer, brother of Joseph J. McNally, the playwright, is going to Europe this season to swim the Hellespont, the Tiber, and the Rhine. He will have a big testimonial at the Tremont May 26.

When they start work on the new theatre building on the site of the old public library they will take down the present structure. At first it was thought that the old building walls could stand, but a change in plan has been made and everything will be new. The facade will be one of the most imposing in Boston. Meantime I hear rumors which point more and more to a theatre on the site of the old Globe.

Eliote Enneking has been resting at her home in this city since the conclusion of her successful special engagement at the Bowdoin Square. She has received an offer to go into vaudeville.

The Grand Opera House will close its season May 30 with Black Patti's Troubadours.

Mrs. Harry Bloodgood is to have the leading part in An Easy Mark next season.

Boston has had Hasty Pudding and Pi Eta theatricals, Shakespeare plays from Dartmouth and Boston colleges, but it remained for the Technology boys to show us how to give a minstrel show. The Hollis was crowded and seats could have brought double prices were they for sale. In the first part several original songs were introduced with excellent effect, but the feature of the performance was the closing sketch, which introduced many specialties, one of the best being a burlesque of Romeo and Juliet, in which Mr. Rowe made a decided success. The Ethiopian ballet—black faces and white gauze skirts—brought down the house.

John J. Geary, of the Castle Square company, had his gold watch stolen while he was eating his dinner at the Castle Square Hotel yesterday afternoon.

The Board of Police has voted to grant a license to sell liquor at the Columbia as a music hall for next season and it looks as if the project for alterations in the building would go through as the subscriptions for the $250,000 stock are coming in encouragingly I understand. If the changes are made it will involve a practically complete reconstruction of the front of the building. Rumor has it that drinks will not be served in the auditorium, as the experiment did not work with complete success in the late Sans Souci.

There are two men in Boston whose names are invariably twisted when newspaper paragraphs are made about them. One is H. W. Tredenick, of Prince Pro Tem, who is always sure as Frederick. Another is Frank W. Noxon, the "man with the lorgnette" of the *Record*. He appears as Moxom, Nixon, Nopan, McNoxon, Maxim, Maxin, and otherwise. By the way, the full title of his new farce comedy as copyrighted is The Iceman, or the Jay Mazetteers. I wonder if he refers to Jay Hunt, J. Jay Brady, and

JAY BENTON.

PHILADELPHIA.

Many Theatres Closing—Stock Bills—Fernberger's Budget.

(Special to The Mirror.)

PHILADELPHIA, May 15.

There is a big double bill at Gilmore's Auditorium, caused by the mangement having booked two vaudeville companies, Gotthold's Celebrities and James Thornton's company for the same date. The latter organization was considered as canceled and another company was booked. Both insisted on playing the date. To avoid complications Manager Gilmore assumed all responsibilities by buying outright the services of both attractions. The lengthy programme compelled the raising of the curtain to-night half an hour earlier than usual. The names on the bill are too many to enumerate. An act worthy of special mention is that of La Fafalla, an exquisite dancer. Next week, vaudeville.

The Grand Opera House remains closed and without a lessee. Before the house can again be reopened the $500 State license fee that is past due must be paid.

The Broad Street Theatre had poor business last week with Alice in Wonderland. J. H. Stoddart appears this week in Beside the Bonnie Brier Bush, and week of May 22 Henry Ludlam, a dramatic instructor, has the house for two nights. Olga Nethersole May 29 June 3.

The Park Theatre, under the able management of Paul N. Firmin, closed a successful season May 13.

Mlle. Fifi, at the Chestnut Street Opera House, will be withdrawn on Saturday night. The Cuckoo will follow for week of May 22. Maude Adams will appear in Romeo and Juliet for three nights and a matinee commencing May 29, which will close the house.

This is the last week of the season at the Chestnut Street Theatre. 'Way Down East has been a good attraction there for five weeks.

In Gay Paree is in its last week at the Walnut Street Theatre and will close the season of the house.

Paul Gilmore, with an able company, gives this week a fine production of The Musketeers at the National Theatre, closing the season of this prosperous house.

The stock company of the Girard Avenue Theatre give a meritorious production of Virginius, presented from the prompt-book of the late John McCullough, with Walter Edwards in the title-role. It is handsomely staged and all the favorites of this large organization appear. Business large. Carmen next week will end the season.

Forepaugh's Theatre presents this week Jane Eyre, with Carrie Radcliffe, George Learock, and the usual large and talented company, business continuing good. Next week, Don Cæsar de Bazan. For closing week, May 29, Mrs. John A. Forepaugh will give her patrons a change of bill every night.

The cyclorama of the Battle of Manila continues to receive popular recognition. It is being presented in the Arena Buildings, Broad and Cherry Streets.

Buffalo Bill's Wild West is booked for this city week of May 29, on the site just vacated by Forepaugh and Sells Brothers' Circus.

Atlantic City Notes.—Empire Theatre will open June 5 as a first-class vaudeville house, under the management of Henry Kuehnle, with Robert J. Kirk associate manager and J. Elfers stage-manager.—The construction of the new pier at the foot of Pennsylvania Avenue is progressing rapidly. It is hoped the theatre may be opened by July 1.

Augustin Daly's company in The Great Ruby is booked at the Auditorium for next season.

S. FERNBERGER.

WASHINGTON.

Postponement at the National—Manager Repley's Quick Work—News of the Capital.

(Special to The Mirror.)

WASHINGTON, May 15.

The National Theatre is dark to-night and the production of the comedy, My Cousin, is postponed until to-morrow (Tuesday) night. The delay is due to the withdrawal at the last moment of John T. Sullivan and Frank A. Tannehill, Jr. Their places are to be filled by Theodore Babcock and Samuel Edwards. On account of the changes the management deems it necessary that another full dress rehearsal should be had in order to present the play in a proper light.

Sweet Lavender is the Frawley Stock company's offering this week at the Columbia. This excellent company again appeared to special advantage and every character was given with a finish that was admirable. The play was cast as follows: Dick Phenyl, Charles W. King; Horace Bream, T. Daniel Frawley; Geoffrey Wedderborn, Harrington Reynolds; Clement Hale, Alfred Hickman; Dr. Delaney, George Gaston; Mr. Maw, Frank Mathieu; Bulger, Geoffrey Stein; Lavender, Georgia Welles; Minnie Gilfillian, Selene Johnson; Mrs. Rolt, Ada Levick; and Mrs. Gilfillian, Mrs. F. M. Bates. Private John Allen, Charles B. Hanford's new play of Southern political life, will be presented jubilee week by the Frawley company, with Mr. Hanford in the title-role.

The Academy of Music closed its season Saturday night with Williams and Walker's colored company.

Manager W. H. Rapley's quick work saved last Monday night's performance of Trelawny of the Wells in Chicago. The company played here the week previous. On arriving at the theatre last Monday morning Mr. Rapley was informed that a trunk containing Mary Mannering's costumes had been left behind. He immediately wired Manager Donnelly, and when the company arrived in Chicago the telegram was waiting. Material for new costumes was at once secured and by evening an entire new set of gowns was ready. The trunk did not arrive until Tuesday evening. Manager Rapley has received a most complimentary letter from the company.

The Damrosch Society concert at the Lafayette Square next Wednesday night will have as soloists Clementine De Vere Sapio and Mary Louise Clary.

Morgan Sherwood, master of properties of the National Theatre and Academy of Music, has been awarded the contract for decorating the stage of Convention Hall for the Revelries Pageant by the Peace Jubilee Entertainment Committee.

The Carroll Institute Dramatic Club will present Alabama at the Lafayette Square next Friday night instead of April 19.

Glen Echo, under the management of E. M. Brawner, of New York, will open for the Summer season Decoration Day. Otto E. Sellhausen, treasury of the Academy of Music, has been engaged to look after the finances.

Washington Lodge of Elks will take an excursion to River View on the Potomac on invitation of E. S. Randall, owner of boats and grounds.

Alice in Wonderland will occupy the boards of the Lafayette Square during jubilee week.

Reverend Doctor D. J. Stafford, D.D., will deliver his new lecture on Julius Cæsar at the Lafayette Square Thursday night for the benefit of the Ladies of Charity.

Hans F. Robert, after a successful season with What Happened to Jones, is home for the Summer. He has been re-engaged by Brodhurst Brothers for next season.

JOHN T. WARDE.

ST. LOUIS.

Two Summer Parks Open—Others to Follow—Notes.

(Special to The Mirror.)

ST LOUIS, May 15.

This week is the last of the season at the Columbia Theatre. Managers Charles P. Salisbury and Frank Tate are well satisfied with the pecuniary results. The current bill includes Melville and Stetson, Pantzer Brothers, Cressy and Dayne, Lizzie and Vinie Daly, Knox Wilson, Moreland, Thompson and Roberts, Le Roy and Clayton, and others.

The Olympic has a special attraction this week in Lawrence Hanley, who opened last evening to a good audience in Hamlet, giving a fine performance. His support, which was made up of members of the Grand Opera House Stock company, was excellent. The latter part of the week The Marble Heart will be given. During the week there will be several performances for charitable purposes.

Both Havlin's and the Standard closed Saturday night. Manager Guren, of Havlin's, made money during the season. He will leave for New York June 10 for the Summer to book attractions. His theatre will be completely refitted. Manager Butler made big money during the season.

Last night the Suburban opened the Summer with a minstrel and vaudeville bill. A good audience attended in spite of the weather, that was rather chilly for outdoor entertainments.

Forest Park Highlands also opened the season yesterday, with the Hopkins Trans-Oceanics as the attraction. The Police Fund will benefit all the week. Yesterday's attendance was large. Koerner's Park will open next Sunday. Professor Bromley and Daniel Allen, of the Grand Opera House, will have charge of the garden this season and promise high-class vaudeville.

Uhrig's Cave will open with Gus Weinburg and Malcolm Williams Stock company next Sunday for a season of three weeks.

Manion Park, in South St. Louis, will also open next Sunday under the management of Lewis and Ernest.

The Olympia Family Garden, formerly Klondyke Park, will open next Sunday and give vaudeville performances.

The Ringling Brothers Circus played here all last week and the business they did was a record breaker. They have always played to big audiences, but last week beat any visit yet. It is needless to say that the programme they offered was a great one.

At a meeting of the stockholders of the Columbia Theatre last week the present officers were re-elected. It was decided also to make many changes in the theatre. The lobby will be enlarged, there will be a new box-office, and a new entrance to the basement will be built.

Maye Louise Aigen, of the Columbia Theatre Stock company, had a narrow escape from being struck by flying debris during the storm last week. The roof of a house was blown off and passed directly over her head. Bricks and boards dropped all about her, but beyond a bad fright she escaped injury.

Ollie Hagan, who has been here for some time, returned to Chicago last week.

W. C. HOWLAND.

BALTIMORE.

Last Week of the Lyceum Stock—Its Excellent Record—Other News.

(Special to The Mirror.)

BALTIMORE, May 15.

This week closes the season at the Lyceum Theatre, and Manager Albaugh has put on as his last play Incog. The prospect of a season of rest has not caused the members of the Lyceum Stock company to in any way slight their final effort. On the contrary the same careful attention to detail is manifested that has contributed so largely to make the long run of plays produced by this company such a decided success. Manager Albaugh certainly deserves the thanks of our theatregoing public. The various members of the company, notwithstanding their arduous work, have found the time to make many warm friends among our people, and they will one and all be missed when they leave us.

Alice in Wonderland was presented at the Academy of Music this evening and will run the week out.

The Big Sensation company, presenting The Daughters of Columbia and Cuba, is the attraction at Kernan's Monumental Theatre. It will be followed next week by the Broadway Burlesquers.

Sarah Whiteford, of this city, has been engaged for We-uns of Tennessee at the American Theatre, New York.

HAROLD RUTLEDGE.

CINCINNATI.

Porkopolis Theatrically Dormant—A Benefit—Comment.

(Special to The Mirror.)

CINCINNATI, May 15.

A rousing benefit was tendered the attaches of the People's at that theatre last night, and the friends of the boys were out in good force. Nina Diva, Bessie Lamb, Kopp and Brand, Ida Reynolds, and Sam J. Ryan were the attractions on the bill.

Ed Forrest, who has attended the door so faithfully at the Fountain for the past year, is to look

after the crowds at the Coney Island wharf boat the coming Summer.

The annual dead season in theatrical affairs is now on. Every theatre in the city is closed and not a Summer resort has opened yet. So there is nothing either of interest or excitement on foot theatrically.

Two colored men took possession of the roof of the old Cumminsville Turner Hall, commanding a view of the Wild West show on adjoining property last week, Tuesday night, and charged a small fee to spectators. The roof was soon crowded. It could not stand the strain and collapsed, precipitating a hundred or more persons down thirty feet or more. Several were seriously injured. WILLIAM SAMPSON.

NOTES OF D'ENNERY.

Howard Paul writes from London to THE MIRROR these notes of the late Adolphe D'Ennery:

D'Ennery's real name was Jacob. He was a semi-Jew, and the son of a dealer in old clothes. His mother was the granddaughter of an Irish volunteer, named Henry, who probably gave the rough pronunciation to his name adopted by the uneducated Irish, and made it Hennery. The H being dropped, as h's nearly always are in French, it became Ennery, and, for theatrical purposes, no doubt, Dennery or D'Ennery. The playwright told me that his mother was in relations with a wardrobe woman of the Empress Josephine, and that the first lift his parents had was in obtaining, through her, bargains in the shape of cast off clothes of the Empress and her ladies. Madame Hamelin, mother of the Admiral, was Mistress of the Robes, and used to throw in quite new things on the pretext that they were too much out of date for Her Majesty to wear. Shawls bought for a few hundred francs sold for many thousands to wealthy bourgeois to whose houses Madame Guillon-Jacob took them privately. D'Ennery was brought up "any how," but had to work hard in ripping up old clothes, in going errands, etc., and, finally in serving his apprenticeship in a small shop. He knew that tears are a greater force than dynamite, and that the French enjoy shedding tears and being made alive to their own sensibility. No other playwright had in as great a degree the power he exercised over lachrymose glands. He wielded this power in upward of 200 plays. His first work was jointly written by him and Charles des Noyers, when Adolphe Jacob was in his twentieth year. It was sentimental, and appeared on the playbill as "Emile; ou le Fils d'un Pair de France."

The last play of D'Ennery was written in 1888 in Amour Martyr. His theatrical royalties from 1831 brought him in twelve millions of francs, most of which he has left to Madame Leroux. His house in the Avenue de Bois de Boulogne has been left to the city of Paris, to serve as a Museum of Oriental Art. Madame D'Ennery had before her death settled on her husband a life interest in her priceless Japanese collection which fills the grand gallery, with reversion to the city of Paris. D'Ennery also leaves 16,000 francs a year to keep the house in repair.

AN INJUNCTION GRANTED.

Judge Kohlsaat last week granted an injunction in the United States Court at Chicago against Charles J. Howard and Lorin J. Howard—doing business as Howard and Doyle—in an action brought by Carl Herrmann, for Goldmark and Conried, prohibiting them from producing Lost Paradise.

The court held that the play copyrighted by Howard and Doyle under the title of Lost Paradise is an infringement of the Henry C. De Mille version owned by Goldmark and Conried and Carl Herrmann.

It was claimed by the plaintiff in his affidavits that the defendants' play was being used as a blind or subterfuge to induce managers to execute contracts for their piece, whereupon they would furnish the De Mille play in lieu of their own and pocket the royalties.

This is the second action brought by Goldmark and Conried to protect De Mille's version of Lost Paradise. A few weeks ago the United States Court granted their motion for a preliminary injunction against John A. Fraser, a Chicago playwright. Both applications for injunction were referred to Master in Chancery Henry W. Bishop, upon whose recommendation the injunction order was granted.

At the hearing against the Howards the plaintiff was represented by Mark M. Schlessinger, of this city, who was assisted by Pam, Donnelly and Glennon, of Chicago.

JOHN BLAIR IN GHOSTS.

John Blair will give a special performance of Ibsen's Ghosts on May 29 at the Carnegie Lyceum. The company will include Mary Shaw as Mrs. Alving, William Beach as Pastor Manders, Franz Reicher as Engstrand. The Regina is not yet determined upon. Mr. Blair will be the Oswald Alving.

The production will have the advantage of the suggestions and supervision of Herr Emanuel Reicher, of the Deutsches Theatre, Berlin, whom Ibsen himself considers the best Ibsen actor in Europe. Herr Reicher has delayed sailing for home that he might lend his aid to this performance.

The play is given by special request. The patrons are W. D. Howells, Bronson Howard, Charles Frohman, David Belasco, William Gillette, Charles Henry Meltzer, Richard Hovey, Franklin Sargent, Augustus Thomas, Julia Marlowe, Mrs. Davidson, and Mrs. James Everard.

P. W. L. AFFAIRS.

The election of the chairmen of the standing committees of the Professional Woman's League, who were not voted for at the regular election on May 4, was held at Lyric Hall last Friday and resulted as follows: Ways and Means, Mrs. G. B. Wallis; Library, Alice Brown; Art, Mrs. F. P. Hoover; Music, Fanny M. Spencer; Wardrobe, Ellena Maris; Languages, Madame Hoquet; Fencing, Leonie Stamm; Dancing, Mrs. Charles J. H. Child; Physical Culture, Velma Swanston; Sewing, Myra Brooks; House, Mrs. John Herne; Reception, Mrs. Fred G. Ross; Refreshments, Hattie Skeils; Supplies, Mrs. A. T. Harms. The officers will be installed next Monday afternoon at the Waldorf-Astoria.

A dress rehearsal of the League's production of The Three Guardsmen May 18 will be held this morning. The sale of seats for the benefit has been very large.

OPERA SINGERS INJURED.

The members of the Metropolitan Opera company, now touring in Southern British Columbia, met with a serious accident May 7. While driving from Cranbrook to Fort Steele, B. C., the horses ran away and threw the occupants out. Miss Millard, leading soprano, had her left arm broken and was badly cut over the eye. Miss Colby, of the chorus, was injured internally and her right leg broken. Other members were severely bruised and scratched. The company will tour Manitoba in June.

TWO THEATRICAL ASSOCIATIONS.

So frequently have the two societies of stage workers known as the National Alliance of Theatrical Stage Employes and the Theatrical Mechanical Association been confused with each other that THE MIRROR has been asked to publish a brief statement concerning the difference between them.

The National Alliance of Theatrical Stage Employes was organized July 17, 1893, and was chartered a year later by the American Federation of Labor. Its object is set forth clearly in the following preamble:

We, the Theatrical Stage Employes of the United States and Canada, deem it eminently right that we should organize for the development and improvement of our condition, asking but a fair and just compensation commensurate with the services rendered, so that equity may be maintained and the welfare of our organization promoted, accepting any wise, honorable and conservative mediation as a proper adjustment of all difficulties that may arise.

The Theatrical Mechanical Association was organized Nov. 25, 1883, and its object is "to promote the principles of true benevolence; to give material aid to its members and those depending upon them, and to provide mutual relief in case of sickness, misfortune or death. Alleviating the difficulties attending thereon, so far as they can be mitigated by sympathy and pecuniary assistance."

From an experimental stage the order has become a fixed institution and is represented in nearly all the large cities. The association is in no sense a trades union, and among its laws is one that "no member shall at any stated meeting mention or cause to be mentioned anything relating to salary or grievances between man and employer."

WILLIAM FRIEND.

William Friend, whose likeness appears on the first page of this issue of THE MIRROR, is an eccentric light comedian and singer of recognized ability. In the Autumn of 1884 Mr. Friend made his debut with the Catherine Lewis Opera company, and has since appeared with a number of the best organizations in the country. He also won popularity in England, a few years ago, by his notably clever work as the leading comedian of Patti Rosa's company. Immediately after his return to the United States Mr. Friend was engaged by Annie Pixley, with whose organization he toured for one season. The next year he was the comedian of The Great Metropolis company, and was then especially engaged by Roland Reed to originate the light comedy part in Sydney Rosenfeld's play, The Club Friend.

Following this engagement Mr. Friend devoted himself for some time to stock work, until last season he appeared as Dr. Cyprian Streatfield in the all-star production of The Sporting Duchess. In this part the versatile comedian made a very decided success.

Early in the present season Mr. Friend formed a partnership with Lillian Green to produce in the principal vaudeville theatres a sketch by Richard Carl, entitled Mrs. Bruno's Burglar. The venture was thoroughly successful, and the tour would probably have continued for many months had not Mr. Friend been engaged by George W. Lederer to play the character comedy part in the new musical extravaganza, In Gay Paree. His performances in this congenial role are adding nightly to his popularity with Casino audiences.

MRS. PALMER DENIES.

Mrs. A. M. Palmer writes to correct the assertion that she offered $200 to pay back dues of members of the Professional Woman's League previous to the recent elections. "I did not offer money or a check for any amount either before, at or after the election," says Mrs. Palmer. "The League is in a flourishing condition—never better—and the actress element is larger than ever before."

ENGAGEMENTS.

Harold Blake, for the Summer opera company, at Pleasure Bay, N. J.

Lee Beggs, Will H. Stevens, Evan Satterthwaite, Harry and Ida Thomas, Maude Sheridan, and Viola Mauk, for Gaskell's Big Stock company, opening in August.

Walter Smith, Professor H. E. Henry, Alice Lee, Frank W. McNarry, and Will Chatterton, re-engaged for the Kinsey Komedy Kompany next season.

Harry MacDonough, for An Arabian Girl.

Robert E. Graham, Stanley Felch, and Douglas Flint, for the Summer opera season at Pleasure Bay, N. J., under the management of Matt Grau.

Harry Bewley and Violet Barney, for When London Sleeps, to play next season the roles they originated in America.

Annie Wood, re-engaged by Charles Frohman for next season.

Louise Nesmith, to play Mary Barden in The Village Postmaster next season.

William H. Covey, re-engaged for the Aubrey Dramatic company (Southern) next season. He will manage one of the Mittenthal Brothers' parks during the Summer.

Fanny Addison Pitt, for next season by Charles Frohman.

William F. Owen, to continue next season in Augustin Daly's company.

Josephine Sheppard, for Why Smith Left Home next season.

George E. Gill, for the Chutes Park, Denver, as assistant amusement director.

George W. Larsen, to play Jones in What Happened to Jones next season.

For the Brinkley Opera company, opening at the Savannah, Ga., Theatre June 5: Laura Clement, Grace Hazard, Ethel Houston Du Fré, A. Montegriffo, Ethan Allen, Fred Frear, Peter Lang; John Reade, stage-manager; Clarence Rogerson, musical director. The executive staff will be Robert C. Brinkley, manager; Harry L. Dunkinson, business-manager; New York representative, Joseph Henry Matthews. The company will leave New York May 27.

A. J. Roccardi, with Why Smith Left Home for next season.

Howell Hansel, as the leading man at Entch's Garden, Denver. He left last night (Monday) for that city.

Mortimer Kaphan has engaged to support him in a new play he will present at the Berkeley Lyceum on June 1 Wilby Frampton, Will Lawrence, Francis Bernard, Helen Riese, Grace Moore, Mrs. Frampton, and Maud Sullivan.

GOSSIP OF THE TOWN

Blanche Bates, whose portrait appears above, is now one of the most talked of women on the American stage. Miss Bates comes of a theatrical family, her father and mother both being identified with the stage. However, it was not until four years ago that Miss Bates made her debut with the Frawley company for utility work, at a salary of something like $20 a week. When she left Mr. Frawley she was a co-star. During her engagement with this organization Miss Bates had excellent opportunity to develop and amplify her varied talents, as she had to appear in a different role each week. She left Mr. Frawley to appear with Augustin Daly in The Great Ruby, and although she acted the part of the Adventuress only a few times, she gained the immediate favor of the New York public. Through this triumph she was secured by Liebler and company for the production of The Musketeers, in which, as Miladi, she added another laurel to her wreath of successes. When New York next sees her it will be as Hannah in Liebler and company's production of Israel Zangwill's story, "Children of the Ghetto. William Winter, in the *Tribune*, said on March 14: "A new actress has arisen to adorn our stage, and at last the new theatrical generation may have a reason for enthusiasm."

The Lehr and Williams Comedy company opened on May 14 at Chilhowie Park, Knoxville, Tenn., for three weeks. The company includes Billy Lehr, manager; Thomas Williams, advance agent; Tom Yancey, property man; C. J. Johnson, master of transportation; Arthur L. von Deck, musical director; the Williams Sisters, Ina, Marie, Ona, Fannie, Katie, and May; Alfred and Johnnie Williams, Mrs. Francis Williams, Mrs. Harriet Haywood, Dora Woodford, Mr. and Mrs. J. J. McGuinniss, Arthur Browning, Ned Hicks, and B. N. French.

A manager who employs a large company every season said recently: "I always keep track of what actors are doing through THE MIRROR, and have engaged a good many purely through their advertisements. Sometimes they don't make good, but on the whole they do. I consider the cards as valuable from the manager's standpoint as they are to the actors."

May M. and Ida C. Ward's musical comedy, The Little Cadet, music by Harry B. Marshall, will be produced next season by the Mabel Paige company, whose repertoire will include also Miss Ward's comedy, Rebellious Rose and Mr. Marshall's farce comedy, A Klondike Heiress.

John Mahoney, formerly manager of the Amesbury, Mass., Opera House, and for some time the correspondent of THE MIRROR in that town, will publish a paper, the *Breeze*, at Salisbury Beach, Mass., this Summer, the first number appearing on June 14.

A daughter was born to Mr. and Mrs. Charles Zimmerman (Ella Zimmerman), at Buffalo, N. Y., on May 8.

As a special attraction for the Traveling Men's convention, at Hastings, Neb., on May 19, the Hastings Lodge 159, B. P. O. E., have secured the Sanford-Dodge company in Prisoner of Spain.

David Henderson filed a petition in bankruptcy in this city last Friday, with liabilities of $130,364; $98,510 being unsecured, and $31,854 partially secured. The assets are represented chiefly by half interest in a suit for $250,000 damages against Edward Jackman, of Pittsburg, Pa., which has been pending for four years, and a paid up life insurance policy for $7,500.

A son has been born to Mr. and Mrs. Charles Francis Gibney.

The engagement of Harrison J. Wolfe and Mary Barrington has been announced. Their wedding will take place early in June. Miss Barrington is known professionally as Mary St. Clair.

The American Opera company will open a season at Utica, N. Y., May 15. The company includes Beatrice Goldie, Marion Langdon, Helene Salinger, Mabel Dixon, Carrie Knight, Florence Le Rose, George Lyding, Will T. Ellwanger, Will S. Corliss, Henry Hamlin, George Mitchell, and a chorus of twenty-five. Alexander Hague is musical director and Harry Aarons will be manager.

There are more actors in demand now than there have been for a long time, and managers are more than ever in search of talent and of information as to what ability has been shown by actors this year. There is no way so sure to reach the eye of all as advertising in THE MIRROR. Send to Room 1 for dates.

Henry H. Winchell, having closed his season as manager of A Hired Girl, will sail for Europe to-morrow (Wednesday.)

The largest class ever graduated from the Stanhope-Wheatcroft Dramatic School is that of the present season. The year has been one of the most prosperous and satisfactory in the history of the school. At the three public matinees given during the season ten new plays were presented, besides several scenes from classic drama. Results speak for themselves, and it is a matter of record that eighty-six of Mrs. Wheatcroft's pupils have secured engagements with dramatic organizations of established reputation; thirteen of that number being engaged directly from the school to play leading business. The professional success of these graduates speaks more than anything else for the admirable system employed. Summer classes and private lessons began on May 1, and will continue until the opening of next season's course of instruction on Oct. 16.

A son was born to Mr. and Mrs. Edwin Ferry, at Oskaloosa, Iowa, May 2.

Hubert Henry Davies, whose drama, The Weldons, was produced last month by the American Academy of the Dramatic Arts, sailed on the *Etruria*, on May 13, for England, where he will remain until September.

A man approached Harry Jacobson, of the Newark Theatre, one day last week and asked: "Can I secure a good seat?" Mr. Jacobson asked where he would like to sit. The man replied: "I am a dog fancier and would like "K" 9.

"Lee's Guide to Gay Paree and Everyday French Conversation" is the title of a novel little volume put forth by Laird and Lee, Chicago. It is valuable to the intending tourist for much compact information that it contains, as well as for its pictures of points of interest in Paris and maps of that city.

The season just closing has seen an unusual number of successes and has offered opportunities of the best sort to a large number of actors and actresses. The work of one year furnishes the basis for opportunities the next, and it is necessary in order to enjoy the full reward of such work to be sure that it is known about in the profession. You can do this by means of cards in this paper. Send to Room 1, MIRROR, for particulars.

Daniel Frohman, upon his arrival in London last week, concluded arrangements with Arthur W. Pinero by which that author's latest success, The Gay Lord Quex, now running at the London Globe, will be shown here next season, with John Hare in his original role.

Eugenie Blair, who has just finished a most successful season in A Lady of Quality, has been specially engaged by Jacob Litt for the part of Edith Orgood in The Club's Baby. The engagement of Miss Blair and that of Arthur Forrest, who will play the principal male character, completes the cast. The company left for Chicago on Sunday.

Sporting Life closed a most successful engagement of twelve weeks at McVicker's Theatre, Chicago, on Saturday evening. The business during its extended stay has been enormous, and on Tuesday of last week the entire house was completely sold out for every remaining performance. After leaving Chicago Sporting Life will make a brief tour of three weeks, visiting Milwaukee, St. Paul, and Minneapolis.

W. J. Deming, associated with Lincoln J. Carter in England and this country, has sent to THE MIRROR snap shot photographs taken by him of the birthplace of Shakespeare and the memorial fountain erected by the late George W. Childs, of Philadelphia, at Stratford. Mr. Deming writes that he is negotiating with an English syndicate which has been formed to acquire the rights to the play, The Tornado.

The Hyde and Behman Amusement Company was incorporated at Newark, N. J., on May 13, with a capital of $500,000, to operate theatres in New York, New Jersey and elsewhere. The incorporators are Richard Hyde, Louis C. Behman, James Hyde, Henry W. Behman, and George M. Keasby.

Max Freeman filed a petition in bankruptcy in this city on Saturday, with liabilities of $6,456, and assets of $300, the latter representing a claim against the late Mother Goose production.

H. E. Holman and Mamie Heath, colored members of Stowe's Uncle Tom's Cabin company, were married on the stage of Havlin's Theatre, St. Louis, May 13.

Robert E. Graham, one of the victims of the Captain Kidd fiasco in Philadelphia, has gone to his Baltimore home. He will take the leading comedy roles in the Jules Grau Opera company and direct the stage at Pleasure Bay, N. J., this Summer.

Kenyon Bishop will sail for Europe in July.

A benefit performance for the Rev. James H. W. Harris occurred at Wallack's Theatre Sunday evening.

It is not safe to count on being sent for as soon as a vacancy occurs in your line of work. You yourself will sometimes forget your best friend in making up a list to send invitations to. To be sure of being considered you must be sure you are on a list that is consulted, and that your address can be instantly found. If you have a card in THE MIRROR you are on all managers' lists and you will not be overlooked by any chance. For rates address Room 1, MIRROR.

Ellenore Carroll is seriously ill with inflammatory rheumatism at the Flower Hospital in this city.

Florence Gerald has closed with A Texas Steer and returned to New York. Miss Gerald's one-act play, A Chase for a Bonnet, was presented on Sunday at the Fourteenth Street Theatre by Herbert Sears' company.

A. W. Cross completed arrangements last week for the starring tour next season of John D'Ormond and Agnes Fuller and left on Sunday for St. Louis, where he will remain until the middle of August.

Henry C. Miner will remove his offices on June 1 from the People's Theatre, in the Bowery, to No. 8 Grand Circle, corner of Broadway and Fifty-ninth Street. Mr. Miner has been in his down-town quarters for twenty years.

The Gibney-Hoeffler company will begin its Summer season at Mankato, Minn., on Monday, May 29.

Warren G. Richards was summoned hastily to his home in Cleveland last week by the serious illness of his mother. He expects to return to New York next week.

Josie Intropidi will play the leading character and Augustus Halbach will act in a business capacity with the Uhrig's Cave company, St. Louis, this Summer, opening June 18.

You can afford a card in THE MIRROR. Can you afford not to have a card in THE MIRROR? Rates furnished on application to Room 1, MIRROR.

Frank Sweats left on the *Etruria* on Saturday for London, where he will remain a few days prior to his return to Sidney, Australia.

Edwin Forrest Lodge, No. 2, A. O. O. F., will hold its annual election next Sunday.

THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN 4, 1879.)

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS

Twenty five cents an agate line. Quarter page $60. Half page $75. One page $140.

Professional cards $1 a line for three months.

Two line ("display") professional cards $2 for three months; $5 for six months; $9 for one year.

Managers' Directory Cards $1 a line for three months.

Reading notices (marked •% or ☞), 50 cents a line.

Charges for inserting portraits furnished on application.

"Preferred" positions subject to extra charge. Space on last page exempt from this condition.

Last page closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.

The Mirror office is open to receive advertisements every Monday until 7 P. M.

SUBSCRIPTION

One year, $4; six months $2; three months $1 25. Payable in advance. Single copies, 10 cents.

Foreign subscription, $5 50 per annum, postage prepaid.

Telephone number, 621 38th Street.

Registered cable address, "Dramirror." Atlantic Cable Code used.

The Dramatic Mirror is sold in London at Scott's Exchange, Trafalgar Buildings, 3 Northumberland Ave., W. C. In Paris, at the Grand Hotel Kiosques and at Brentano's, 17 Avenue de l'Opera. The trade supplied by all News Companies.

Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second Class Matter.

NEW YORK - - - - - - - MAY 20, 1899.

Largest Dramatic Circulation in the World.

TO CORRESPONDENTS.

Tuesday, May 30 (Memorial Day), being a legal holiday, it will be necessary for THE MIRROR to go to press earlier than usual on the number to bear date June 3. Correspondents are therefore requested to forward the letters that would ordinarily reach THE MIRROR on May 24, 25 and 26 a day earlier than usual.

IMPORTANT TO ADVERTISERS.

The falling of Memorial Day (May 30) on Tuesday will make it necessary for THE MIRROR to go to press on the number to bear date June 3 earlier than usual. For that reason advertisements for that number cannot be received later than 10 o'clock a.m. on Saturday, May 27.

AT Macon, Mo., the other day there was a dramatic "sensation" so profound that it got into one of the New York newspapers that deals in such merchandise. Macon is a small town, but it boasts amateur theatricals and a millionaire. The local amateur society "produced" Damon and Pythias. So much was thought of the local young woman who appeared as Calanthe in the play by the wife of the local millionaire that the latter brought out her trunk of jewelry and loaded the young woman with brilliants, for the occasion only. Calanthe wore "a necklace worth $20,000, a tiara that cost $50,000, seven brilliant sunbursts, nineteen rings and three bracelets with magnificent stones." Thus, from the local viewpoint, was the impersonation "a brilliant success."

THE full text of the new State law to protect play property is published in another column. It is in the form of an amendment to the Penal Code, and makes the piratical use of a play, whether copyrighted or not, a misdemeanor. As suggested by THE MIRROR last week, this law ought to be duplicated in every State of the Union, and managers and authors in the various States should move to that end.

THE exploitation on the stage of persons notorious for various reasons is not confined to this country. The alleged English viscount of organ-grinding note, having failed to establish title to his father's property, will appear in the London music halls "in a sketch based on incidents in his own career." He might better stick to organ-grinding.

IT is said that a Russian law compels the deposit with the police officials by the manager of a visiting theatrical company of a sum of money equal to the amount of the salaries of the actors for any engagement in that country. As a natural result there are no "shoestring" enterprises in Russia. It would be a good thing for the dramatic profession if there were a similar law in this country, where actors very frequently are made to suffer because of the irresponsibility of managers.

A GRATIFYING GROWTH.

SEVERAL months ago THE MIRROR published a showing of its unprecedented growth during a specified period. That growth has continued uninterruptedly.

At this season a year ago, and for many preceding weeks, THE MIRROR regularly consisted of twenty-four pages. The development of its record matter and its advertising patronage for the corresponding period this year has been such that it has not yet been possible to reduce its size below the number of pages usual with this journal in the busy theatrical season. Scores of companies have already closed for the season, and many theatres throughout the country have shut their doors for the Summer interval. Yet the pressure upon THE MIRROR'S columns continues. The greater perfection of its provincial news service may be appreciated when it is stated that now for several weeks THE MIRROR has weekly published on an average two hundred more reports from towns and cities than were ever published before at this stage of the season. The increase in THE MIRROR'S circulation has kept pace with its increase in advertising patronage. In fact, its unparalleled circulation explains the great increase in its advertising patronage.

It is in the advertising columns of THE MIRROR, however, that the most convincing proof of this journal's supremacy in its field is evident to the reader. In the nine numbers of THE MIRROR, from March 5 to April 30, 1898, inclusive, there were printed 246 columns of advertisements—the largest number for a like period known up to that time. During the corresponding nine weeks of this year there were printed 319 columns, an increase of seventy-three columns, or almost thirty per cent. The average during the period in 1898 was twenty-seven and one-third columns per week. The average during the same period this year was thirty-five and one-half columns per week, or a weekly increase of over two pages.

This showing unquestionably is as gratifying to the thousands of THE MIRROR'S friends—and its friends are the most loyal that a newspaper ever possessed—as it is to THE MIRROR itself. And it is needless to assure this journal's great public that it will continue to deserve the confidence reposed in it, as it will continue to give greater value to its patrons than can be found in any other dramatic newspaper in the world.

A NEEDED DISCIPLINE.

THE independence shown by Mayor VAN WYCK in the matter of licensing children for stage work, in spite of the continued dictatorial attitude of the Gerry Society, which has ruled with a high hand for years, is a good sign. The Mayor has only to be consistent in his rulings, as cases involving the appearance of children on the stage hereafter come before him, to inspire a belief that an unreasoning and illiberal autocracy that long has been exercised against the best interests of the youth of the theatre is coming to an end.

There are other signs that the most pronounced and obnoxious forms of Gerryism may become obsolete in this city. The strenuous and persistent efforts on the part of the Gerry Society to escape a lawful and proper subordination to the State Board of Charities have failed; a long-respected and powerful lobby in the interests of the Society at Albany has this year been unable to forward and perfect the bills introduced into the Legislature to conserve the Society's arbitrary powers and warrant their continued exercise; and now the metropolitan authorities have refused to give the Society in a lump sum the large amount of money it has been usual to devote to it for expenditure without check or supervision.

The Gerry Society has for years needed a discipline to which it is now promised that it shall be subjected. It is meet that this Society should conform to the laws and restrictions that govern and make effective the administration of other public charities, and that its moving spirit should not be permitted to dictate its workings as his personal interest or ambition or his prejudices may move him.

ONE of the distinguished things about the theatre of Italy is the artistic spirit of its better patrons. ELEONORA DUSE and ERMETE ZACCONI recently gave a performance of Gabriel d'Annunzio's La Gioconda at Palermo. The aristocracy of the city contributed to the visual satisfaction of the event by lending pictures, furniture and other works of art for the dressing of the scenes of the play.

PERSONAL.

NETHERSOLE.—Olga Nethersole will appear next week at the Harlem Opera House. She will be seen for the first time here in Pinero's The Profligate.

ARTHUR.—Julia Arthur, at New Haven, last Thursday, rang down the curtain in the third act of A Lady of Quality and told the audience that the performance would not be resumed until an obstreperous intoxicated man in the orchestra was ejected. The offender withdrew and the play went on, the audience heartily applauding the action of the actress.

SOTHERN.—Mrs. E. H. Sothern (Virginia Harned) returned to New York last week after visiting her husband in Boston. Her European sojourn has been of great benefit to her health.

TREE.—Beerbohm Tree, it is reported, will produce in London Emile Moreau's play, Madame de Lavalette, in which Rejane lately has scored a success. Mrs. Tree will play the title-role.

GILMER.—Albert Gilmer, who brought A Brace of Partridges here this season, has become the manager of the Oxford Music Hall, London.

SUDERMANN.—Herman Sudermann, who has been ill with pneumonia in Berlin, has recovered his health.

KENWARD.—Edith Kenward has returned from Canada, and will sail for Europe in July.

WALSH.—Townsend Walsh sailed on the *Paris* last Wednesday for a holiday abroad. Mr. Walsh was in advance of Mrs. Fiske this season.

BEAUDET.—Louise Beaudet has deferred her departure for Europe until May 24. She will spend the Summer in London and Paris, returning in August.

ROGERS.—Della Rogers, the American singer, who has not yet had an opportunity to appear in her own country, has within the past month made two brilliant successes in Samson and Delila at the Stadt Theatre, Elberfeld, and in Aida at the Stadt Theatre, Cologne.

DE BELLEVILLE.—Mrs. Frederic de Belleville (Dorothy Chester) will accompany her husband abroad. They sail to-morrow (Wednesday) on the steamship *Southwark*.

SPRAGUE.—Ethel Chase Sprague (Mrs. Frank Donaldson) denied last week a daily newspaper statement that she would return at once to the stage.

ELLSLER.—Effie Ellsler has been engaged to play Glory Quayle next season in one of the two companies that will present The Christian, Viola Allen continuing in the role with the other company.

MARTIN.—Ernest Martin, a member of Sir Henry Irving's company, has written a volume of essays on social evils, entitled "Shadows and Glimpses of Society."

MURPHY.—Tim Murphy is reported as recovering from his attack of pneumonia, with which he has been ill at Oshkosh, Wis., for three weeks. He is now considered entirely out of danger.

SPONG.—Hilda Spong will sail for Europe on June 8, returning in the Autumn to rejoin the Lyceum company.

CARUSI.—Inez Carusi, the harpist, injured some time ago in a cable car accident, will have a benefit at the Lenox Lyceum on May 28.

HELD.—Anna Held and her manager, Florence Ziegfeld, Jr., sailed last week for Paris. After summering in Europe Miss Held will return to appear in a new musical comedy, Papa's Wife.

CAINE.—Hall Caine has gone to Rome. It is said that his next novel will deal with that locality.

DODSON.—J. E. Dodson's nephew, from London, is paying a brief visit to New York. He will sail for home on Saturday.

HAMLIN.—Harry Hamlin arrived in town from Chicago last week. He will remain here for a month.

FULTON.—Chandos Fulton has become the editor of the *New Era*, an illustrated magazine which with the current number announces that its future will be devoted to the interests of American expansion. Mr. Fulton, who has won note both as a manager and journalist, is qualified to make the *New Era* successful, as the many improvements in its contents and appearance this month eloquently attest.

AN ACT

To amend the penal code of the State of New York, in relation to copyrights.

The People of the State of New York, represented in Senate and Assembly, do enact as follows:

Section 1. The penal code of the State of New York is hereby amended by adding thereto a new section to be known as section seven hundred and twenty-nine, and to read as follows:

Sec. 729. Any person who causes to be publicly performed or represented for profit any unpublished, undedicated or copyrighted dramatic composition, or musical composition known as an opera, without the consent of its owner or proprietor, or who, knowing that such dramatic or musical composition is unpublished, undedicated or copyrighted and without the consent of its owner, or proprietor, permits, aids or takes part in such a performance or representation, shall be guilty of a misdemeanor.

Sec. 2. This act shall take effect September first, eighteen hundred and ninety-nine.

EXPERIENCES.

THE BURROS AND THE BILLBOARDS.

"I have noticed in THE MIRROR letters from agents," writes F. J. Altvater, publisher of *The Gilpin Observer*, Central City, Col., "saying that one of the troubles of a billposter in Colorado is that the burros or donkeys eat the bills from billboards. As this has also been my experience, and as some of the managers of traveling companies have seen fit to doubt it, I have made a few snap shots with a kodak of burros in the act of eating bills. Inclosed you will find one, which I think you will find interesting." In the light of the accompanying picture all doubt as to the goat-like habit of these animals will disappear.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

K. S. M., Toronto: Write to Samuel French, 26 West Twenty-second Street, New York city.

OPERA: H. M. S. Pinafore was first produced in New York at the Standard Theatre in February, 1879.

D. M. BOOKING AGENCY, Buffalo: The singer mentioned is in this city, and may be addressed in care of THE MIRROR.

MISS M. L. B., New York city: James K. Hackett made his professional debut on March 28, 1892, at the Park Theatre, Philadelphia, as Francois in The Broken Seal, with A. M. Palmer's Stock company.

J. H. S., East Stroudsburg, Pa.: There is no Federal theatre tax on a town of the population mentioned. The tax of which you complain must be a State measure, and a request for explanation should be addressed to the assessor.

STUDENT, Boston: Most publishers of plays and theatrical books publish books on make-up. Harold Roorbach, 132 Nassau street, publishes "Helmer's Actor's Make-up Book," which is regarded as one of the best.

CONSTANT READER, Philadelphia: Melbourne MacDowell played Mario in the original American production of La Tosca, at the Broadway Theatre, this city, March 3, 1888, Frank Mordaunt appearing as Scarpia. Mr. MacDowell afterward played Scarpia.

H. M., Davenport, Ia.: A drama is any composition in prose or poetry that presents a story by means of characters speaking and acting in situations contrived to develop a plot. A melodrama is a drama with a romantic story or plot, and sensational situations or incidents.

COMEDIE FRANCAISE: The *sociétaires* of the Comedie Francaise are under an engagement for twenty years. They may go away at the end of ten years, but only after making two applications within a year for leave to retire. Even in that case they would forfeit the sum standing to their credit in the reserve fund of the theatre.

CENSOR: Yes, there have been several attempts to abolish the censorship of plays in England, if criticism and abuse of that institution be counted. Over twenty years ago Sidney Grundy assailed the censor, and it is said that at that time Mr. Grundy wrote to a friend: "I have made up my mind to abolish him. It may take me twenty years, but if I live that long the censor won't." The twenty years have elapsed, and both Mr. Grundy and the censor are alive.

SHAKESPEARE: "Have Shakespeare's plays ever been performed in Russia?" Frequently. Hamlet has been popular in Russia for many years. In fact, there are no less than eight distinct translations of Hamlet to Russian—that of Sumarokoff in 1748, that of Viskovatz in 1811, that of Stroeff, Ivantsoff and Popoff in 1813, that of Vrontchenko in 1828, that of Polevoy in 1837, that of Kronberg in 1844, that of Zagulaeff in 1861, and that of Danilovsky in 1877.

QUERIST, New York: Edwin Booth did so express himself. In a letter written in 1879, he said: "If the management of theatres could be denied to speculators and placed in the hands of actors who value their reputation and respect their calling, the stage would, at least, afford healthy recreation, if not indeed a wholesome stimulus to the exercise of noble sentiments. But while the theatre is permitted to be a mere shop for gain—open to every huckster of immoral gimcracks—there is no other way to discriminate between the pure and the base than through the experience of others."

READER: "Was not Charles Dickens an ardent admirer of Charles Fechter as an actor? Did he not highly praise Fechter's Hamlet?" Yes. Writing of Fechter's Hamlet, Dickens said: "Perhaps no innovation in art was ever accepted with so much favor by so many intelligent persons, pre-committed to and pre-occupied by another system, as Mr. Fechter's Hamlet. I take this to have been the case (as it unquestionably was in London), not because of its picturesqueness, not because of its novelty, not because of its many scattered beauties, but because of its perfect consistency with itself. Its great and satisfying originality was in its possessing the merit of a distinctly conceived and executed idea. Mr. Fechter's Hamlet, a pale, woebegone Norseman, with long flaxen hair, wearing a strange garb never associated with the part upon the English stage (if ever seen there at all), and making a piratical swoop upon the whole fleet of little theatrical prescriptions without meaning, or, like Dr. Johnson's celebrated friend, with only one idea in them, and that a wrong one, never could have achieved its extraordinary success but for its animation by one pervading purpose, to which all changes were made intelligently subservient."

THE USHER.

We have been solemnly told—and it must be true, because to a man the press agent critics have held up their right hands and said it—that all the Juliets since Juliet was created were wrong, and that the divine William made a gross blunder when he drew the character, a blunder which is now set right in this year of grace and in this merry month of May, after a lapse of nearly three centuries.

The cat is out of the bag. Juliet is an ingenue, with pathetic tendencies.

This discovery may lead to others equally valuable and instructive in the Shakespearean field.

John Drew might be induced to prove to us that Hamlet has been grossly misused, and that the five-o'clock-tea side of his character has never received due consideration from any of his interpreters.

William Faversham would unquestionably draw the same crowds now rushing to see the Shakespearean curiosity at the Empire if he were to give a few performances of Macbeth there with Ida Conquest in the opposite character, and there is no doubt that the interpretation would possess similar points of attraction.

And what is the matter with William Gillette giving us an imperturbable Richard the Third, with a cigar?

In the light of the recent development somebody ought to "present" us with these novelties, if for no other reason than to destroy some more of our erroneous ideas and set us on the right track.

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An article in one of the Sunday newspapers sensationally announced Augustin Daly's "sudden departure" for Europe, that he had been quite ill, and that he sailed with one day's notice because his physicians urged him to go at once.

Mr. Daly has been as hard working as usual the past season, but he showed no signs of illness or overwork before leaving New York. His friends knew that he had taken passage on the *Etruria* for Saturday last, and there was nothing sudden about his going.

It has grown to be so common for the two or three metropolitan managers who own the dramatic columns of certain daily newspapers to trumpet their comings and goings, their inflated box-office receipts and their views on this and that, to an eager and expectant community, through the media in question, that when a manager quietly arranges to go abroad for a brief rest and holiday and fails to parade his thrilling plans beforehand his health at once is regarded as suspicious and his departure is significantly described as "sudden."

●

The Lafayette Square Opera House in Washington is unique among the playhouses there in that it is modern in every respect and is as fireproof and safe as scientific building can make a theatre.

So well-known is this fact that many noted public men at the Capital confine their theatre-going to the Lafayette Square. I believe that President McKinley and the principal foreign diplomats are included among these.

Although it would seem that the Lafayette Square is a thoroughly appointed theatre, its owner and manager, U. H. Painter, has been making further improvements since the season closed. When these have been completed there will be no feature of the building in front or behind the curtain that is not perfect.

●

The Michigan Legislature passed a bill last week which defines a trust to be "a combination of capital by two or more persons, firms, corporations or associations" for any or all of the following purposes:

1. To create or carry out restrictions in trade or commerce.
2. To limit or reduce the production or increase the price of any commodity.
3. To prevent competition in manufacturing, making, transportation, sale or purchase of any commodity.
4. To fix at any standard or figure whereby its price to the public or consumers shall be in a manner controlled or established of any article intended for sale, barter, use or consumption in this State.

A fine of $5,000 and imprisonment for one year for violation by a principal or agent is the penalty prescribed. Violations are declared to be conspiracies against trade. In addition, any person injured in his business or property by a trust may sue and recover twice the damages sustained.

It is not only in Michigan that drastic anti-trust legislation is in progress. Texas and Louisiana and other States have recently legislated against these combinations, and there is no doubt that the trust question will engage the attention of both great political parties when the time comes to construct the new platforms.

The issue is growing to be one of paramount importance to our citizens, including the members of the theatrical profession.

●

Julia Arthur pursued the right course in publicly rebuking the Yale student in New Haven who interrupted her performance and upset the actresses of her company with his bacchanalian attentions. The obstreperous collegian was removed by the ushers, and the audience applauded Miss Arthur for saving them as well as her associates from further annoyance.

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The exodus of American actors to Europe this year on pastime bent will be wholly unprecedented.

The season has been a prosperous one for many, and the enjoyment of a holiday abroad is therefore permissible to more than usual.

While it is natural that our actors, who travel on business the greater part of every year in their own country, should seek foreign scenes when on pleasure bent, still it has always been a source of surprise that those that spend their Summers at home should show slight appreciation of the resources of our own country when planning where to spend the vacation.

It may be clannishness that causes so many professionals to hive together in a few favorite places—usually the least attractive, by the way—at the one particular time of the year when they might profitably drop the "shop" and reminders of it, and broaden out by contact with the rest of the world.

FRENCH'S HISTORIC LONDON OFFICE.

To a MIRROR man, who called at the new offices of Samuel French in Twenty-second Street the other day, T. Henry French said:

"The old house, 89 Strand, London, that has harbored so long the main offices of the play publishing business of Samuel French, is to be demolished by decree of the London County Council, and in deference to the demands of the Savoy Hotel. The venerable building dates back to the days of Queen Elizabeth and, with Coutts' Bank, the *Family Herald* office, and the headquarters of Burgess, the pickle man, and Short, the port wine man, ranks as one of the very oldest places of business in the classic Strand.

"Legends innumerable cluster about the ancient structure. They do say that Master William Shakespeare was familiar with 89 Strand, and they tell how the London aldermen met there to observe the passing of Elizabeth on her way to coronation. There is, indeed, a report that a brass plate on one of the stairways testifies to the aldermen episode but, for my part, I've never seen the plate, and Wentworth Hogg, our London manager, vows that the traditions of the old place are not all to be believed. That the building was an Elizabethan mansion is, however, an indisputable fact, and for almost half a century it has been what truly may be called the home of the published drama. In 1854 Thomas Hailes Lacy removed his play publishing business from Wellington Street to 89 Strand, and at his death he was succeeded by my father, the late Samuel French, who had been an agent for Mr. Lacy. Thus in 1872 the firm title became 'French, late Lacy,' and two years later Wentworth Hogg first was associated with the concern. At that time, the staff, besides my father and Mr. Hogg, consisted of an office boy and an old lady, who sold plays at the counter. Now there are a small army of salesmen, mail and shipping clerks, stenographers and others, not to mention the officers. The 1874 catalogue had twenty-four heavily leaded pages, and the one now in preparation will have seventy-two pages, closely printed in double columns. My father, after securing the Lacy play editions, soon added those of Duncombe and Cumberland, Webster, Oxberry, Hastings, and others, and Mr. Hogg has captured recently the excellent collection of Neville Lynn.

"French's Limited is now the style of the concern, and its business with amateurs is simply enormous, while it acts as agent for some hundred and fifty representative dramatists, among whom are Arthur W. Pinero, Henry Arthur Jones, Louis N. Parker, Sydney Grundy, and R. C. Carton. A most charming old landmark will be destroyed, but the authorities have determined that the south side of the Strand shall be put back fifteen feet, and there you are. However, in the new building that will rise upon the site of the historic 89, French's will occupy the first and second floors, and so we may claim fairly to continue in business at the old stand that Shakespeare used to know."

AUSTRALIA GREETS THE BELLE.

On the first of April The Belle of New York was introduced to Australian audiences at the Princess' Theatre, Melbourne, and if the notices in the local papers of the following morning may be accepted as evidence the reception given to the American players was as hearty as could be desired. The first-nighters had some fault to find with several features of the play that shocked Australian prejudices, and a few of the characters that appeared exceedingly funny to New Yorkers were pronounced flat by the critics of Oceanica; but the production on the whole seemed to meet with approval. Of all the principals Louise Hepner was credited with the greatest success. Eight of the daily and weekly newspapers of Melbourne speak in the highest terms of her acting and singing, and many of them adorn their pages with pictures—ranging from crude chalk plates to finished half-tones—of the young American actress. The critics also unite in praising the scenery, costumes and general stage-management of the production.

A NEW STAR.

Lucille La Verne, from all accounts, has made a successful venture as a star in a new play, by George Foster Platt, entitled, A Woman's Politics. The stellar part in this play is Hannah Bassett, a woman attorney, and the drama is said to have a strong love interest. Miss La Verne, who has filled many successful engagements, both as a character actress and a leading woman, is best remembered in New York for her remarkably clever impersonation of Corin, in the Professional Woman's League production of As You Like It, some years ago.

THE COSTUMER'S ART HERE AND ABROAD.

Martin J. Jackson, who returned not long ago after spending years in the study of costumes and costuming in Europe, told a MIRROR man the other day what he thought of the comparative prowess of our theatrical costumers and those of London and Paris.

"The costumes of London," said Mr. Jackson, "are to my mind the most artistic and made of the best materials. There is a pretty general impression that Paris is the place of places for costumes, and for modern ones—barring tailor-mades—this is largely true, but for theatrical dresses Paris does not equal London. The French designers are not as successful in theatrical dresses as their fellow craftsmen of London, and their work is finished in such manner that it often fails to withstand the hardships of the stage. London costumers rely upon Parisians for stage jewelry, embroideries and artificial flowers, but not for the making of dresses, although some of the cheaper costumes designed in London are made in Berlin, where they may be got together for a mere trifle. In fact, I have seen some very presentable historical costumes that had been made in Berlin for $10 each. The Germans are clever at historical work, but when their fantastical creations are considered it is quite another matter. Italy's costuming efforts are about in the same category with those of Germany. The Italian shoemakers, however, excel every one else in their line.

"London's fantastical productions lead all the world. The Drury Lane Christmas pantomimes, for example, are wondrous, so artistically designed and executed, and fortunes are expended on the costumes designed by M. Cormelli. In Cinderella, of 1895, there were thirteen scenes, besides a harlequinade of two scenes. Probably the costumes, scenery and effects for the transformation scene alone cost more than all of one of our largest productions here. At times silks are printed and even brocades are woven to order to carry out the designer's ideas accurately. Separate designs are also made for jewelry, head dresses, shoes, 'props' and the rest. To deviate some from my subject, true copies of the make-ups are made from the original sketches and posted in dressing rooms, to be reproduced as accurately as the actors may. For these large spectacles the designers and costumers are given ample time to do justice to their work. Usually the costume designer starts on his sketches nearly a year before the time of production.

"Here they are apt to rush things too much. Managers probably fail to consider what a very important and difficult task it is to create costume ideas. One cannot shake ideas out of one's sleeve, you know. The costumer here is handicapped in matching his silks and materials with the sketches because every season a new range of colors is fashionable, and one is forced to use only these, as there is not time generally to have materials specially dyed. But in London and Paris there are shops that cater almost exclusively to theatrical costumers, keeping always complete ranges of colors in all the fantastic shades that artists are wont to use. Of course there is in London a greater demand for fancy costumes than anywhere else, owing to the immense number of pantomimes, fancy dress balls and ballets. This year, if I mistake not, there were twenty-four pantomimes in London and its environs, not to mention those of the provincial cities and towns, the costumes for all of which were made in London. At Covent Garden fancy dress balls are held monthly during the season. These are somewhat on the order of our Arion ball. Pianos, horses and carriages, diamond rings and much else are prizes for costumes, and competition is appropriately lively.

"The ballets at the Alhambra and Empire are most artistic and costly. C. Wilhelm designs those of the Empire and Howell Russell those of the Alhambra. Costume designer and scenic artist should work in unison in order that the result shall be harmonious. I consider the staging of a play or spectacle as I would the composition and painting of a picture. It should be a work of art in design, color and light effects and detail. It is almost impossible here to have stage armor and stage jewelry made as they should be. We haven't the proper workmen nor the proper materials, but it wouldn't pay a French armorer to come here, for we would not support him.

"The home of spectacle is London, where it has been brought to perfection by years of trial and study. To show how particular they are as to accuracy, I remember the case of a costumer who, a few years since, had an order to make a uniform of Her Majesty's State Trumpeter. He would not trust to photographs for a guide, but by extreme difficulty procured an original uniform from the Queen and so copied perfectly. A great deal in London is due to the late Sir Augustus Harris for the advancement of spectacular art. He had the capital and the artistic perception, and he brought both into play in his pantomimes and huge dramas. His successor, Arthur Collins, is carrying on the good work. Am I an Englishman? No, I'm an American, and I speak, therefore, with a mind unbiased."

SIR HENRY IRVING ILL.

Sir Henry Irving decided last week to abandon the matinee performances at the London Lyceum for the present, finding that his work in Robespierre was too fatiguing to be undertaken more than once in a day. On Sunday he developed influenza and has decided to rest for a week. The role of Robespierre will be enacted meanwhile by Laurence Irving, son of Sir Henry.

A NEW CIRCUIT.

A new booking circuit has been formed for the mutual advantage of traveling and local managers which includes three of the best one-night stands in Western New York and will be known as the Western New York Circuit. The three towns can be played with only thirty cents railroad fare and include the Albion Grand Opera House, Rider & Hutchinson, managers; the new Bent's Opera House, Medina, Cooper & Hood, managers; the new opera house which is being built in Middleport, Hinchey & Vary, managers.

Located on the Falls line of the N. Y. C. R. R., about midway between Rochester and Buffalo, these towns can offer three nights at a minimum of expense to first-class attractions. The houses will be under separate management, although booking together so far as possible, and are now booking for 1899-1900. Fair dates, Sept. 21, 22, 23 are open at Albion, and other towns will give dates following. Write to either of the three managers. ● ●

PROFESSIONAL DOINGS.

Madame Caro Roma, the American prima donna, has been most fortunate in her successes since her arrival in London, particularly since she accepted the title-role in The American Heiress, in which she is being starred. During the provincial tour of the piece, prior to its London presentation, Madame Roma sang for the Second Devon Volunteer Artillery, W.D.R.A., at their annual smoker in Plymouth, and was the object of most flattering attentions at their hands, as well as gifts, a beautiful souvenir, and a large butterfly brooch set with diamonds, rubies, sapphires and opals, an appreciative letter accompanying the tokens. Speaking of Madame Roma's work, the London *Era* says: "Madame Roma, the American Heiress, won golden opinions on all hands, her acting, singing and dancing evoking the applause of the audience."

Lillian Page, formerly of the Casino forces, and Eugene Kelcey Allen were married at New Haven, Conn., on May 6.

Agnes Herndon has an illustrious relative in Captain Coghlan, of the cruiser *Raleigh*.

George W. Lederer has secured the American rights to Ordonneau and Audran's Parisian success, Les Sœurs Gaudichard, which he will produce here next Winter.

Funeral services over the remains of the late Alfred Beverly were held in St. Mary's Church, St. John, N. B., on May 7. The pall-bearers were H. P. Hill, T. J. Jackson, Herbert Prior, Charles Odlin, Harry Alvan, and John Turton, members of the Edwin Maynard company, with which Mr. Beverly had been playing at the time of his death.

Thomas A. McKee will manage the tour of Elihu R. Spencer next season.

J. Vernon Moore's new three-act comedy drama, A Shadow From Life, had its initial professional production at the Temple Theatre, Camden, N. J., May 5, by the Casino Stock company, pleasing a fair audience. The cast included Charles H. Shaw, J. Vernon Moore, George F. Werner, Charles G. Aubrey, A. W. Porter, Charles E. Eckardt, E. Aboud, Myrtle Seiler, and Esther Fisher.

Willis E. Boyer, manager of Daniel Sully, was a MIRROR caller last Wednesday, and reports an excellent season, which closed at Scranton, Pa., May 8. Mr. Sully will appear in O'Brien the Contractor the first part of next season, and in January will produce a new play by Daniel Hart.

Theodore Bendix has closed his season as musical director with The Belle of New York.

The closing performances of Henry Ludlam's Philadelphia School of Dramatic Art will be given at the Broad Street Theatre, May 22 and 27. On May 22 Richelieu will be presented, Mr. Ludlam apearing in the title-role supported by J. Howard Reber, J. S. Robeson, W. A. Bulkley, J. Bennett Colesbury, Howard M. Githens, William A. Riley, Frank Allen, Richard W. Stiles, E. J. Hein, Thomas Boone, John C. MacMahon, Cleo Smith, Genevieve Warren, and Mary J. Firmier. On May 27 The Palace of Truth will be acted, Mr. Ludlam appearing as Prince Philamir, suported by Henry M. Janvier, Howard M. Githens, Richard W. Stiles, Paul Pearson, William H. Walton, Miriam Hutchins, Maud Miller, Marion Parrish, M. E. MacClay, and M. A. Gilden.

A special production of Ibsen's Ghosts will occur at the Berkeley Lyceum on May 23, with Mrs. Ida Jeffreys Goodfriend, Mabel Howard, William Beach, and John Blair in the leading roles.

Mrs. Josephine Wallace, mother of Edna Wallace Hopper, has purchased a 300-acre farm near San Leandro, Cal., for $100,000.

The annual meeting of the directors of the Madison Square Garden company was held last Tuesday in this city, all the officers being re-elected.

The Mayor decided last week that the children that had been employed in The Man in the Moon, at the New York, should not continue to appear unless the sale of liquor in the theatre were abandoned. So the children ceased to appear.

The Libertine, a comedy by Alfred C. Calmour, an English playwright, will be produced, it is said, by the Lyceum Theatre company here.

The furnishings of the residence of the late Alexander Herrmann, at Whitestone, N. Y., including all the valuable gifts bestowed upon the magician by great folk in many lands, will be auctioned at the Fifth Avenue Art Galleries, in this city, during the latter half of this week, at the instance of Madame Herrmann. The articles were placed on exhibition yesterday.

Ed W. Dunn left last Friday for Denver to represent Harry B. Harris, at Chutes Park. He will rejoin Stuart Robson on Sept. 1.

Digby Bell was discharged in bankruptcy in Chicago last week.

The house of George Kennington, at Flushing Highlands, N. Y., was burned last Tuesday, the loss being estimated at $7,000.

CURRENT AMUSEMENTS.

New York.

METROPOLIS (Third Ave. and 142d St.), Closed.
OLYMPIC (Third Ave. bet. 129th and 130th Sts.), BURLESQUE.
HARLEM OPERA HOUSE (125th St. nr. Seventh Ave.), Closed.
HARLEM MUSIC HALL (125th St. nr. Seventh Ave.), VAUDEVILLE.
COLUMBUS (125th St. nr. Lexington Ave.), GERTY'S MONKEYS.
THE PALACE (Broadway and Third Ave.), CONTINUOUS VAUDEVILLE—1 P.M. to 11:30 P.M.
CARNEGIE HALL (Seventh Ave. and 57th St.), Closed.
THE NEW YORK (Broadway and 45th St.), THE MAN IN THE MOON—22 to 28 Times.
CRITERION (Broadway and 44th St.), Closed.
THE VICTORIA (Seventh Ave. and 42d St.), A REIGN OF TERROR—25 to 31 Times.
AMERICAN (Eighth Ave., 42d and 41st Sts.), WE 'UNS OF TENNESSEE—8 to 15 Times.
MURRAY HILL (Lexington Ave. and 41st St.), Closed.
BROADWAY (Broadway and 41st St.), SHENANDOAH—17 to 24 Times.
EMPIRE (Broadway and 40th St.), MACOR AGENS IN ROME—50 to 57 Times.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.), Closed.
THE CASINO (Broadway and 39th St.), FRANCIS WILSON AND LILLIAN RUSSELL IN ERMINIE—2 to 8 Times.
KNICKERBOCKER (Broadway and 38th St.), JULIA MARLOWE IN COLINETTE—36 to 42 Times.
HERALD SQUARE (Broadway and 35th St.), AN ARABIAN GIRL—18 to 25 Times.
GARRICK (35th St. East of Sixth Ave.), MRS. LESLIE CARTER IN ZAZA—130 to 136 Times.
KOSTER & BIAL'S (145-149 West 34th St.), VAUDEVILLE.
MANHATTAN (126-128 Broadway), A FEMALE DRUMMER—9 to 16 Times.
THIRD AVENUE (Third Ave. and 31st St.), Closed.
BIJOU (129 Broadway), ADONIS—8 to 15 Times.
WALLACK'S (Broadway and 30th St.), THE CUCKOO—49 to 56 Times.
DALY'S (Broadway and 30th St.), THE GREAT RUBY—110 to 117 Times.
WEBER & FIELDS' (Broadway and 29th St.), CATHERINE, travesty—135 to 142 Times; HELTER SKELTER—45 to 52 Times.
SAM T. JACK'S (Broadway and 29th St.), Closed.
FIFTH AVENUE (Broadway and 28th St.), DE WOLF HOPPER IN THE CHARLATAN—12 to 18 Times.
THE GARDEN (Madison Ave. and 27th St.), Closed.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 27th Sts.), ELECTRICAL SHOW.
MINER'S (212-214 Eighth Ave.), THE HOT AIR CLUB.
MADISON SQUARE (24th St. nr. Broadway), BECAUSE SHE LOVED HIM SO—134 to 141 Times.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), HIS EXCELLENCY, THE GOVERNOR—8 to 15 Times.
EDEN MUSEE (23d St. nr. Sixth Ave.), FIGURES IN WAX—CONCERTS AND VAUDEVILLE.
PROCTOR'S (23d St. bet. Sixth and Seventh Aves.), CONTINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), BLACK PATTI'S TROUBADOURS.
IRVING PLACE (Southwest cor 15th St.), Closed.
FOURTEENTH ST. (14th St. nr. Sixth Ave.), THE VICTORIAN CROSS—1 to 8 Times.
KEITH'S (East 14th St. nr. Broadway), CONTINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), THE KING OF THE OPIUM RING—9 to 16 Times.
TONY PASTOR'S (Tammany Building, 14th St.), CONTINUOUS VAUDEVILLE—12:30 to 11:00 P. M.
DEWEY (126-132 East 14th St.), WILLIAMS AND WALKER'S COMPANY.
STAR (Broadway and 13th St.), YON YONSON.
GERMANIA (147 East 8th St.), GERMAN COMEDY.
LONDON (235-237 Bowery), THE MERRY WIDOWS.
PEOPLE'S (199-205 Bowery), Closed.
MINER'S (165-169 Bowery), THE RENTZ-SANTLEY COMPANY.
THALIA (46-48 Bowery), THE HEBREW DRAMA.
WINDSOR (45-47 Bowery), THE HEBREW DRAMA.

Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.), Closed.
PARK (393 Fulton St.), Closed.
HYDE & BEHMAN'S (340-352 Adams St.), VAUDEVILLE.
NOVELTY (Driggs Ave. and South 4th St.), Closed.
GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), Closed.
UNIQUE (194-196 Grand St.), TOM MCINTOSH'S VAUDEVILLIANS.
THE AMPHION (437-441 Bedford Ave.), Closed.
STAR (391-397 Jay St., nr. Fulton St.), THE NEW CITY SPORTS.
EMPIRE (101-107 South 6th St.), THE AMERICAN BURLESQUERS.
COLUMBIA (Washington, Tillary and Adams Sts.), Closed.
GAYETY (Broadway and Middleton St.), TOO MUCH JOHNSON.
LYCEUM (Montrose Ave. and Leonard St.), Closed.
BIJOU (Smith and Livingston Sts.), Closed.
MONTAUK (585-587 Fulton St.), CASTLE SQUARE OPERA COMPANY IN FAUST.
MUSIC HALL (Fulton St. and Alabama Ave.), UNCLE TOM'S CABIN.

AT THE THEATRES.

Lyceum—His Excellency the Governor.

Farcical comedy in three acts by R. Marshall. Produced May 9.

His Excellency Sir Montagu Martin, G. C. S. I., Guy Standing
The Right Hon. Henry Carlton, M. P., Harry Harwood
Captain Charles Carew, A. D. C. . Robert Edeson
John Baverstock . . . . . William Norris
Captain Rivers . . . . . Richard Bennett
Major Kildare . . . . . E. Y. Backus
A Sentry . . . . . George C. Pearce
Groves . . . . . J. H Benrimo
A Clerk . . . . . J. P Whitman
A Footman . . . . . John R. Sumner
Mrs. Wentworth Bolingbroke . . May Robson
Ethel Carlton . . . . . Grace Elliston
Stella De Gex . . . . . Jessie Millward

At the Lyceum Theatre there was presented last Tuesday evening, for the first time in America, a three-act farcical comedy, His Excellency the Governor, by R. Marshall, an English military man and ex-attache. It had enjoyed a prosperous career in London, and it was here enacted by a special cast from the Empire and Lyceum stock companies.

His Excellency Sir Montagu Martin is in charge of the British Government House in the Amandaland Islands, Indian Ocean, and his staff includes Captain Charles Carew and Secretary John Baverstock. A steamship arrives, bringing the Right Honorable Henry Carlton, M.P., who means to investigate Martin's government of the islands, his sister, Mrs. Bolingbroke, and his daughter, Ethel. By the same ship comes also Stella De Gex, "The Evening Star," a music hall singer on her way to the antipodes. Stella knew Martin of old in Paris, and, reaching his house before the M.P. and ladies, she insists upon remaining as a guest. Martin begs her to go away, but they are discovered together, and he promptly introduces her to his staff as a countess.

Now, it happens that there flourishes on the islands a certain yellow aloe that blooms once in a hundred years, shedding all about a peculiar dust which, the natives say, inspires in every one upon whom it falls most frantic amorous inclinations. The aloe is in bloom, and the staff has been pretty well dusted when Carlton and ladies arrive, with the complicating result that Martin, Carew, and Baverstock are madly in love with Ethel, who adores Carew, while Mrs. Bolingbroke worships Martin; and Carlton and Stella enjoy a mutual admiration.

An edict has just gone forth remodeling the marriage laws of the islanders, and there are rumors of threatened uprising by the natives, the complex flirtations at the Government House being rudely disturbed by a message from the regimental barracks announcing that a horde of islanders are advancing upon the Governor's residence. A hundred soldiers are hurried on to guard the place, and an extraordinary turmoil sets in, precipitated by the terror of the ladies and, more especially, of the worthy M.P. The excitement waxes higher with news that the natives are really coming in great numbers and the Governor sends for another hundred of troops. A rattle of musketry is heard, and the ladies with the M.P. hide behind the furniture, only to learn that the garrison has fired upon the approaching reinforcements. But this reassurance is shortlived, for soon the islanders are heard, as they swarm about the house, and the sound of another volley strikes terror to all within.

The heroic Governor sends forth Carew to learn the worst. The captain returns at once to announce that the second volley was merely a salute, and that the natives, having heard of the arrival of the Right Honorable Carlton, have assembled for no more dastardly purpose than to do him honor. The proud visitor emerges from behind the sofa and pairs off with Stella, while the betrothals of the Governor with Mrs. Bolingbroke and Carew with Ethel are indicated. Thus matters end happily.

The merit of the play lies chiefly in its dialogue, which fairly sparkles with genuine wit and true epigram. Moreover, it has plenty of dramatic life, being uncommonly crisp, brisk, and forceful, with many delightfully satirical points. The fabric of the plot is flimsy enough, but it is redeemed by several new and highly amusing situations and most effective climaxes. The large audience thoroughly enjoyed the irresistible fun of the affair, and rewarded the efforts of the players by frequent, hearty applause.

Jessie Millward disclosed a new phase of her versatile talents by a splendid performance as the dashing, flirtatious, unscrupulous Stella—an impersonation of admirable art, capitally sustained. May Robson happily discarded the grotesque make-ups she has affected so long, and her own sweet face made a very charming person of Mrs. Bolingbroke, resisting many temptations for eccentric exaggeration. Grace Elliston was beautiful and effective as the much-loved Ethel.

William Norris did the best work among the men, offering as the parched and anxious secretary an exceedingly clever character sketch of truest humor. Robert Edeson made a handsome, competent young Carew; Harry Harwood, as the M.P., gave one of his regulation portly old men with an apparent keen appreciation of the role, although some of his lines were hard to hear and some were most unfortunately emphasized: Guy Standing was an acceptable though rather colorless Governor; and there were neat sketches by J. H. Benrimo, E. Y. Backus, and Richard Bennett. The smaller parts were played carefully.

The single scene was a picture of most charming beauty, and the gowns of the ladies were things of wonder and dazzling glory.

American—We 'Uns of Tennessee.

Play in four acts by Lee Arthur. Produced May 9.

Hiram Gray . . . . . Archie Boyd
Daniel Gray . . . . . Pierce Kingsley
Jack Gray . . . . . Robert Drouet
Sidney Gray . . . . . George Pauncefoot
William Poole . . . . . Burt G. Clark
Seth Thomas . . . . . Stephen Wright
Scank Genias . . . . . Raymond Hitchcock
Vivian Champe . . . . . Harry McArdle
Lige Monroe . . . . . Theodore Roberts
Charles Webster . . . . . Robert Eliott
John Mason . . . . . H. J. Sutherland
Phil Green . . . . . Charles M. Raphun
Percye Treadway . . . . . W. S. St. Clair
Hank Williams . . . . . John E. Ince, Jr.
Uncle Ned . . . . . Charles K. French
Martha Gray . . . . . Mrs Marion Lester
Ellen Champe . . . . . Ann Warrington
Lucille Courtney . . . . . Victory Bateman
Sapho Champe . . . . . Jessie Mae Hall
Mandy Monroe . . . . . Georgia Waldron
Aunt Millie . . . . . Mrs. Charles G Craig
Red Cross Nurses . . . . . Sarah Whiteford, Agatha Waters

A new American play, written by a new American dramatist, was performed for the first time at the American Theatre on last Tuesday evening. The audience and the players were likewise of native origin, and it was, therefore, not surprising that considerable enthusiasm was exhibited both before and behind the footlights upon the opening night of We 'Uns of Tennessee.

The motto set by Lee Arthur for his drama is "No North, no South, no East, no West—One Flag, one Country, for us all." Yet it is distinctly a Southern play, filled with the sentiment of Dixieland.

The plot concerns the rivalry between Jack Gray and Seth Thomas for the hand of Lucille Courtney, and for the captaincy of a company of volunteers. Through the villainy of Seth Thomas, the hero, Jack Gray, is led into a quarrel with a mountaineer, Lige Monroe, and the latter is killed. When Jack is about to be arrested for the crime an old negro, Uncle Ned, comes forward and confesses that he, not his master, struck the fatal blow. This brings the story to a happy termination—for every one excepting Uncle Ned.

Upon these lines Mr. Arthur might have written a melodrama; but instead he chose to construct a quiet, homely play with melodramatic features. And in his endeavor to play upon two strings at once the author failed, a goodly part of the time, to bring from either a true tone. The sensational episodes, if seen in a drama keyed up to the romantic pitch, would have appeared possible enough, but surrounded as they were by an atmosphere of quiet realism, they rang false, and at times were almost ludicrous.

In the first act, which takes place in the Gray homestead at Ooltewah, Tennessee, a pleasing picture of old-fashioned Southern life is presented. Jack, the son of Sheriff Hiram Gray, expects to be made captain of a company of volunteers that is being organized in response to President McKinley's call for troops, and Lucille promises to marry him upon his return from the war. Through a very improbable error, Lucille is led to believe that her lover has betrayed a mountain girl, Mandy Monroe. With most aggravating stupidity she persists in this belief and breaks her engagement with Jack. Seth Thomas, the real culprit, who is also a suitor for Lucille's hand, is elected captain of the company through the influence of Mandy's brother, Lige Monroe, and Jack enlists in the ranks.

The scene of the second act is the military camp at Chickamauga Park. Mandy comes to see Seth Thomas at his tent. The latter makes Lige believe that his visitor is Lucille. There is bad blood between Lige and Jack, and when the crude mountaineer taunts his comrade with Lucille's conduct, a fierce duel with bayonets ensues. It is a good fight, beyond a doubt. The camp fire is extinguished in order that the contestants may not be seen by the sentries, and in the gloom the two men struggle and sway while their fellows caution and plead with them in low, intense whispers. Lige falls beneath a blow struck by some one—there is a doubt who. At that instant Seth Thomas is heard approaching, and to keep the quarrel secret from him, Jack lifts Lige to his feet and supports him from behind while the captain passes. It is a strong, ghastly, telling situation, and on Tuesday night it was capitally presented by the players concerned. Before the end of the act Jack is convinced that Lucille has compromised herself with Captain Thomas, and he denounces her in a very unherolike manner.

The hospital at Chickamauga Park is the scene of the third act. Lige Monroe, on his deathbed, learns from Mandy that she and not Lucille, was the night visitor at the Captain's tent. The mountaineer is filled with a desire to right the wrong that he has done to Lucille and to Jack, and he induces the former to write down his statement exonerating his comrade from blame in stabbing him. The statement, however, falls into the hands of Captain Thomas, and is used against Jack rather than for him. The final scene of this act is quite the most dramatic of the play. One by one the men of the volunteer company are called forward to say farewell to Lige. The Captain hopes that when Jack appears the dying man may give some sign that the hero is his slayer. But Lige, looking at the troubled face of Lucille, places his arm over Jack's shoulder and says, in reply to a question from his commanding officer, "Friends? Yes, we are damned *good* friends!"

The fourth act takes place in the sitting room of Hiram Gray's house at Ooltewah. Jack returns from Tampa, where he has been with his company, and he and Lucille make explanations to each other that quickly bring about a reconciliation. The trials of the much misunderstood hero are not yet over with, however. A warrant for his arrest is given to the kindly old Sheriff to serve, and preparations are made by the father to imprison his son, when Uncle Ned, the darky servant, proclaims himself the real murderer of Lige Monroe. This very lame pretext brings the play to a close. The cad of a hero, who is morally responsible for the death of Lige, apparently has no feeling whatever for the faithful negro, who is arrested in his stead, and as the curtain falls every one on the stage is happy.

Besides the main love story there are two minor romances worked out during the action of the play; and there are, moreover, a number of seemingly important characters introduced who have little or nothing to do with the plot. Thus, in a way, does the author make promises to his audience that are unfulfilled. But the most serious charge to be made against We 'Uns of Tennessee is that from first to last the story abounds in improbable incidents. The dense stupidity of the characters in believing everything that is told to them puts the auditor out of patience with them all long before the first act is over. They are well-drawn types, outwardly, but they are not reasoning men and women. This fault is made the more apparent by the constant change from the low realistic key to the intensely melodramatic.

On the other hand, the author must be given credit for a number of strong situations that, however awkwardly they are brought about, are nevertheless powerful in dramatic feeling, and telling in effect. The individual lines are well constructed, and the characterization throughout is admirable.

Under the capable supervision of Walter Clark Bellows, the play was mounted in a thoroughly artistic fashion. In action, in stage settings and in detail the production left nothing to be desired. The company gave evidence of careful training in every way except in dialect. Only two or three of the players were true to their Southern tongues through the four acts, and in consequence, so far as the ear was concerned, the scene apparently shifted from the South to the North, East and West with extraordinary rapidity.

Theodore Roberts, as Lige Monroe, made the greatest personal success of the production. His impersonation of the rough, simple-minded, strong-hearted mountaineer was true to the core. He dominated every scene in which he took part—at first seemingly by the vigor of his personality alone, but later by the pure sympathetic quality of his acting.

Robert Drouet played the contradictory character of Jack Gray as sincerely as might be. He avoided many pitfalls by keeping close within the bounds of conventionality.

Archie Boyd deserves praise for his performance as the whole-souled Sheriff, Hiram Gray. He played the part quietly, almost monotonously, yet he made his points tell by the human feeling that he exhibited even in his moments of silence.

Seth Thomas, in the hands of Stephen Wright, was one of the most real characters of the play. In one of his speeches Thomas describes himself as a man who would kill his favorite horse if it refused to obey him. Mr. Wright took this for his text, evidently, and made the part as vital as it was contemptible. George Pauncefoot played the juvenile role of Sidney Gray admirably, and Burt G. Clark, as William Poole, was consistent, vigorous and convincing. Raymond Hitchcock made the most of the droll old man, Scank Genias, being funny in a way that showed his perception of the value of the character as a type. Robert Elliott acted the role of Charles Webster with commendable force, Pierce Kingsley was satisfactory as Daniel Gray, and Harry McArdle impersonated the boy, Vivian Champe, with the proper boyish spirit and enthusiasm. Charles K. French was rather a variable Uncle Ned—occasionally giving evidence of the white man in the negro's skin—but on the whole his performance was praiseworthy.

The reappearance, after her long illness, of Victory Bateman, was one of the pleasant incidents of the production. With every indication of health and good spirits she impersonated Lucille Courtney charmingly. The part did not by any means offer the best opportunities to the actress, but she made it atractive and sincere. Georgia Waldron was a somewhat indifferent Mandy Monroe, her work being only at times convincing. As Sapho Champe, Jessie Mae Hall was vivacious, artistic and altogether satisfactory. Mrs. Charles G. Craig gave an unusually lifelike impersonation of an aged negro woman in the role of Aunt Millie: Ann Warrington was graceful and pleasing as Ellen Champe, and Mrs. Marion Lester played Martha Gray with a quiet dignity that suited the character perfectly. The minor parts were all in good hands. After the third act, repeated calls for the author brought Lee Arthur before the curtain, where he made a pleasant little speech of thanks.

To sum up the case of We 'Uns of Tennessee briefly, it may be said that the play as it stands is like a Southern forest, filled with luxuriant growth and romantic interest, yet needing paths cut through in order that its beauties may be seen. There are many "blind trails" running this way and that through it already, but a more direct highway is necessary, and it can doubtless be made in time by the author and the director.

Bijou—Adonis.

Burlesque in two acts by William Gill and Henry E Dixey. Revived May 9.

Adonis . . . . . Henry E Dixey
Marquis de Baccarat . . . Sydney H. DeGray
Bunion Turk . . . . . Ed Chapman
Talamea . . . . . Ruth White
Artea . . . . . Hilda Hollins
Duchess of Area . . . . . Bessie Fairbairn
Lady Nattie . . . . . Therese Renold
Lady Hattie . . . . . Maud Francis
Lady Mattie . . . . . Gracie Cannon
Lady Pattie . . . . . Adele Francis
Timmins . . . . . Thomas Kiernan
Miss Doolittle . . . . . May Engleman
Gladys Needlework . . . . . Julie Durya
Susie Mangle . . . . . Julie Glover
Poor Blind Man . . . . . Bob Watson
Mr. Nervine . . . . . Harry Earl
Mr. Skinner . . . . . J. Wallace Black
Miss Perkins . . . . . Helen Davidge
Rosetta . . . . . Amelia Summerville

Henry E. Dixey returned to the Bijou Theatre last Tuesday evening to reappear as Adonis in the lively burlesque that he had played at that same theatre during the memorable run of years ago. A large audience welcomed the favorite comedian in a manner so cordial that it must have left no doubt in his heart concerning the very large share of popularity that is his.

It was hard to realize the lapse of time. There was the same Dixey, the same Adonis—graceful, light, irresistible, versatile, effervescent as ever, not a day older apparently nor a whit less delighting. It went to prove all over again that Mr. Dixey is one of the cleverest, most talented men on the American stage, and to show that a really good burlesque is not only the delight of a day but has vitality to outlive many more pretentious productions.

As the statue, as Irving, as Wilson Barrett, as the country girl, and the rest, Mr. Dixey was the same inimitable impersonator of yore. Then, too, there was the ever delightful Amelia Summerville, who scored all over again her original hit as the merry little mountain maid, while the others were nearly all successful in reproducing the historic hits of their predecessors. Ed Chapman was highly amusing at old Turk; Sydney H. De Gray was a satisfactory Marquis, and the immortal Tigers, the Little Four, and the Excelsior Quartette were received with uproarious enthusiasm.

Ruth White was a charming Talamea, playing with winsome grace and modesty, and singing uncommonly well, deserving credit for perfect enunciation, an accomplishment as rare as it is pleasing. Hilda Hollins made an imposing Artea; Bessie Fairbairn a capital Duchess, and the lesser roles were enacted with vim and skill.

The burlesque might have been bettered, perhaps, by a little editing. Jokes that were new when Adonis first dawned upon us are old now, and more than a few are unintelligible to playgoers unfamiliar with local theatricals in the eighties. The jest about the venerable Couldock that was funny once is now in very bad taste. Some one should rewrite Adonis, preserving the main fabric and bringing the rest up to date, possibly replacing the last scene, which never was good. There is still plenty of life in the old story if it were intelligently modernized.

Casino—Erminie.

The Casino was reopened on Saturday evening, when Francis Wilson, Lillian Russell, and Thomas Q. Seabrooke headed a cast of uncommon strength in another revival of Erminie. A very large audience enjoyed the merry opera, and the theatre chairs came out in covers of summery white which betokened the anticipation of a run.

Every one of the favorite players was welcomed in hearty fashion. To Miss Russell's first appearance as Erminie the chief interest attached, and she fairly justified the prodigious applause that rewarded her work. Wonderfully beautiful as ever, she sang with her accustomed good taste and wore gowns of bewildering loveliness, although there seemed to be in her efforts the indication of one not altogether enamored of her task.

Francis Wilson scored his old-time success as the irrepressible Cadeaux, and offered some timely verses by Edgar Smith in the "Dicky Bird" song which made an immense hit. Mr. Wilson was in better voice than usual and his comicalities went happily, although marred, as so often, by superfluous use of big, big D's. Thomas Q. Seabrooke's debut as Ravennes was less felicitous, being agile and graceful but lacking in distinction, individuality and vocal ability. Mr. Seabrooke, however, appeared to be nervous and far from letter perfect, and his performance may improve when these misfortunes are overcome.

Lulu Glaser, as Jovotte, made a great personal success as always, captivating by her bewitching self and her charming little way of singing. W. T. Carleton was, of course, an excellent Marquis; Clinton Elder won cordial applause for his fine singing as Marcel; Murry Woods was again a capital innkeeper; Edmund Lawrence proved an admirable Simon, and Max Freeman's De Brabazon continually suggested John T. Kelly.

Josephine Knapp was a pleasing Cerise; Jennie Weathersby once more a delightful Princess, and Miriam Lawrence an excellent Marie. Mathilde Preville as the Captain, Charles H. Bowers as De Brissac, Joseph Chaillee as the Sergeant, and E. B. Knight as Benedict gave capable performances, and the large, exceedingly comely chorus were well drilled and tuneful.

The scenery had done duty before, and in the "pink ball-room" scene—which, somehow or other, is not pink—this fact was lamentably evident.

Grand—Black Patti's Troubadours.

Black Patti's Troubadours, Voelkel and Nolan's company of colored performers, had a big audience at the Grand Opera House last evening, where they opened a week's engagement. The organization long since established for itself a superiority of over other attractions of a similar nature. This superiority they continue to maintain. The programme offered last evening contained much that was enjoyable and nothing that was in the least offensive. It was a thoroughly good bill, and met with warm appreciation.

As of yore, the performance opened with the merry musical farce, At Jolly "Coon"-ey Island. With new lines, incidents, and specialties, it is its former self in name only. Leading parts were played successfully by W. C. Frazer, Dan Avery, James Lightfoot, Anthony Byrd, Pearle Meredith, and Muriel Ringgold. Among the many specialties introduced, those of W. H. Stewart and Mattie Phillips were especially good.

In the olio Black Patti (Madame Sissieretta Jones) sang several selections. Her voice was in excellent condition, and she was loudly applauded. Marsh Craig did some remarkable contortion work. Billy Miller gave clever imitations. Muriel Ringgold danced dexterously, and the Averys gave a sketch, of which Mr. Avery's comical mugging was the feature. Nine men of the company, in military garb, sang the old-time war songs with fine effect, happily omitting recent atrocious compositions of this class. A spirited cakewalk was another feature that made a hit.

The final number was the operatic medley, in which most commendable work was done by all concerned. Black Patti and the chorus rendered the dream song from Fatinitza with excellent effect. James Lightfoot, a fine basso, sang the armorer's song from Robin Hood splendidly. Other selections were from Maritana, The Merry War, The Pirates of Penzance, and Lucia de Lammermoor. The work of the chorus is worthy of special mention, and would do credit to many a comic opera company.

Stuart Robson is the underline.

Fourteenth Street—The Victorian Cross.

Patrons of the Fourteenth Street Theatre enjoyed a genuine melodrama last night in the presentation of J. W. Whitebread's Anglo-Indian play, The Victorian Cross. The story of the hero's struggles to win the coveted decoration—and also to win the girl of his heart—is sufficiently intricate to hold the interest from first to last, and the display of gorgeous uniforms and the pomp of military life in India affords a series of bright stage pictures. The play was presented in a more elaborate manner last night than when first produced in this city some months ago.

Martin J. Dixon is the manager of this enterprise. Charles Hager, in the role of Jack Raynton, was an excellent hero, and Harry Markham, as Sir Richard, gave a telling impersonation of the villain. Phil McCarthy was the Colonel Maynard.

Of the women Jesse Wallack-Dixon scored the greatest personal success by her portrayal of Kate Maynard. Renie Persell as Mrs. Raynton, Katherine Blythe as Nora, and Bertha St. Clair as Lady Aubrey, were all satisfactory. The company has been strengthened considerably since it appeared here before.

Star—Yon Yonson.

Yon Yonson drew a large audience last evening to the Star Theatre, and went as merrily as ever. Ben Hendricks repeated his time-honored success in the title-role. Bertie Conway made a hit as Roly, a part which she assumed on short notice at Jersey City last week. Capital performances were given by Annie Mack Berlein, Beatrice Norman, Belle Francis, Edward J. Mack, J. W. Bradbury, James A. Marcus, Arthur Earl, and George Lyne. There was plenty of applause for everybody, and the handsome scenic outfit was much admired.

Columbus—Gettysburg.

Gettysburg, with plenty of stirring situations and powder and smoke, aroused the patriotic enthusiasm of a good house at the Columbus last evening. It was presented by an excellent company. Next week, Too Much Johnson.

At Other Playhouses.

ACADEMY.—The success of The King of the Opium Ring promises a run for that melodrama at this house.

WALLACK'S.—This is the last week of The Cuckoo.

EMPIRE.—The season at this theatre will close this week with the final performances of Romeo and Juliet.

GARRICK.—Mrs. Leslie Carter continues here in Zaza.

FIFTH AVENUE.—De Wolf Hopper continues here prosperously in The Charlatan.

MANHATTAN.—A Female Drummer draws well at this house.

NEW YORK.—A short burlesque of Romeo and Juliet, with Sam Bernard as Juliet, Marie Dressler as Romeo, and Walter Jones as Mercutio, is a new feature of The Man in the Moon.

KNICKERBOCKER.—This is the last week of Colinette.

MADISON SQUARE.—Because She Loved Him So will close on Saturday.

BROADWAY.—Shenandoah draws crowds to this house.

DALY'S.—It is evident that The Great Ruby will continue until hot weather comes.

HERALD SQUARE.—No time has yet been fixed for the close of this theatre, An Arabian Girl continuing as the attraction. Last night aerial dances and international tableaux were added to the performance.

MIRROR INTERVIEWS.

THEODORE HAMILTON.

Having in mind the gloomy reports of Theodore Hamilton's ill health that were current some weeks ago, a MIRROR representative who called upon him at the time fully expected to interview an invalid. He rapped lightly at the door in the subdued manner that one assumes when visiting a hospital, and, while waiting for a reply, prepared his voice for the conventional sick-room tone. But the thundering "Come in!" that came from the other side of the door put a sudden end to the reporter's preparations. Entering, he was greeted heartily by the sturdy old player, who looked as though he had never suffered an ill during his lifetime.

"So you have come to interview me!" exclaimed Mr. Hamilton in response to the MIRROR man's opening speech. "I am quite willing to have you do so—only I insist that you shall give me the cues."

"To begin with, then," said the reporter, "where and when were you born?"

"In Baltimore—in the year 1836. I spent my childhood there and, like most boys who have eventually become actors, I played in various garret and barn productions in the days of my youth. The prices of admission and the salaries were reckoned in pins and pennies. Had we risen to the dignity of printed programmes for those juvenile performances, the bits of paper would certainly be interesting and perhaps valuable now, for our company included Edwin Booth, Stuart Robson, John S. Clark and James Talbot. Oddly enough, Robson was inclined toward tragedy then, and he used to play heavies, at the age of twelve, with precisely the same voice that he wins laughter with now."

"Did you step directly from that company to the professional stage?"

"No. In those days nearly every boy learned a trade. I chose typesetting, and served my apprenticeship in a Baltimore printing house. In 1853 I came to New York and went to work as a compositor at the *Herald* office. During my two years there I did very little in a theatrical way, but in 1855 an opportunity was offered me to play Buckingham to J. W. Wallack's Richard III., at a benefit performance, given at the old Bowery Theatre. That was my debut, professionally, and marked the end of my typesetting career.

"My first regular engagement was with the stock company at Ford's Theatre, Baltimore, where I remained through one season. The next Winter, 56-57, I was a member of the Richmond Theatre Stock company. In that organization were George Boniface, Edwin Adams, Joseph Jefferson, Mrs. Jefferson, John Jack, and Mary Devlin. The bill was changed every night, and you can easily imagine what hard work it was for a beginner. Then to cap the climax, Edwin Forrest was engaged to star for one week, supported by our stock company, and all of the six plays that he presented were new to most of us. We had two rehearsals on each piece, however, and got through the week splendidly.

"The next Summer I played with John Drew and in the Autumn went back to Ford's Theatre, Baltimore, where I remained until the outbreak of the war."

"You served in the Confederate army, did you not, sir?"

"Yes. I went South when hostilities began and enlisted under General Longstreet—in whose divison I served for eighteen months. At the end of that time I was sent to Mobile and was engaged immediately by W. H. Crisp, the manager and actor, and the father, by the way, of Speaker Crisp. We played at many of the larger cities in the South during the latter years of the war, and had, naturally, some very odd experiences. The company itself was odd, in a way, being composed almost entirely of members of the Crisp family. I remember our cast of The Rivals as we presented it in Atlanta in 1863. It was: Sir Anthony, W. H. Crisp; Captain Absolute, Theodore Hamilton; Sir Lucius, Harry Crisp; Fagg, Charles Crisp; David, John Davis; Mrs. Malaprop, Mrs. W. H. Crisp; Lydia, Cecilia Crisp; Lucy, Jessie Crisp. Our Fagg subsequently studied law and went into politics, and eventually, as you know, became Speaker Crisp.

"My engagements during the years immediately following the close of the war were with John T. Raymond, Lucille Western, Maggie Mitchell, and several other stars. The season of '67-68 I spent at Barney Williams' Theatre, at the corner of Broadway and Broome street. Then, after one season of stock work in Memphis, Tenn., I became leading man at Booth's Theatre, opening there with Miss Bateman in Leah, the Forsaken. In the production of Hamlet that followed Leah, I played the King for one hundred nights to Mr. Booth's Hamlet. The next production was Macbeth, in which I appeared as Macduff."

"Were you not in the first production of The Black Crook, Mr. Hamilton?"

"No—not the first. I went from Booth's to Niblo's in 1870 to play Rudolf in the second New York run of the Crook. That engagement lasted for five months. At its close I went to the National Theatre, Washington, to play leads and manage the stage. My one season there was followed by four years on the road as manager for John E. Owens."

"That brings us down to 1876," said the reporter.

"Yes," assented Mr. Hamilton. "In that year I went to Australia and took a five years' lease on the Princess' Theatre in Melbourne. The theatrical business there, twenty years ago, was in a bad way. Audiences were poor and salaries low. I organized a stock company, put on every sort of drama that I could get hold of and played all the stars and combinations that happened along. We ran Ten Nights in a Barroom for thirteen weeks, I remember, and it seemed to please the audiences better than any other play we presented. Perhaps one reason for its popularity was that in some way the people got the idea that the drama was from the pen of Henry Ward Beecher. They had heard a great deal about the noted preacher, of course, and were naturally curious to see his play. It was an excellent thing for us—though rather rough on Mr. Beecher. The Melbourne *Argus*, in reviewing the play, said: 'If the Rev. Henry Ward Beecher preaches as badly as he writes dialogue, we sincerely hope that he will never visit Australia.'

"Shortly after the expiration of my lease on the Princess' Theatre, I came back to New York and played one season at Booth's. That was in 1883—if I remember rightly. Then I went to England and toured for two years in Unknown, playing the role of Jack Salt. In 1886 I jumped from London to San Francisco and remained on the Pacific Coast for four years doing many parts in many theatres."

"Were you not with Daniel Frawley's company in California?"

"Yes; for some time. And, by the way, in that company was Blanche Bates, who is soon to appear in The Musketeers. I had not seen her since she was a little girl out in Australia, when her father and mother were members of the stock company at the Princess' Theatre.

"And how long ago did you return to the East?"

"About a year ago," answered Mr. Hamilton. "Upon the death of Frank Mayo I assumed his role in Pudd'nhead Wilson and after appearing in it for some time came on to New York. This season I have been with Stuart Robson, playing Captain Oliphant in The Meddler, until, a short time ago, I was obliged to retire from the company on account of the trouble with my leg."

"An old wound, is it not?"

"Rather the result of an old accident," said Mr. Hamilton. "I was thrown from a horse during the war and have never entirely recovered from the injury. But I am quite over this last attack and shall be able to dance again before long. The only worry I have in the world is about growing old—that is, growing old outwardly while I feel young inwardly. The only safety for an old actor is in keeping up with the times."

"You are not a firm believer in the old methods, then?"

"No, indeed. Times change and methods change, and I believe that they constantly change for the better. Why, bless you, if it was not so we should all be talking as Chaucer wrote, and we players should be acting in booths at village fairs. Every year brings some improvement. When I entered the profession the majority of actors came from the poorer classes of society. Now the aspirants for stage honors come from the colleges and universities. There is not another profession that demands so many excellent qualities in its recruits as the dramatic, and I must say that there is no other profession that rewards its members so poorly. To succeed at all on the stage a young man must have intellect, a good education, good looks and graceful bearing, a pleasing voice and more than all a tremendous capacity for hard work. He may possess all of these attributes and yet fall far short of the goal of his ambition, because of the lack of the true artistic instinct. In the old times Edmund Kean succeeded in spite of his physical shortcomings, but it is doubtful if the public of the present would overlook them. The stage demands always the best—and the best of a decade ago is the mediocre of to-day. This is all to the point that an actor must keep up to date, never rest on his oars, and in the end expect but little recompense for his labors."

"What are your own plans for the future, sir?" asked the MIRROR man.

Mr. Hamilton smiled. "We were getting rather far away from the subject of the interview," he said. "If you insist upon having me talk about myself all the time, I suppose I shall have to submit. Up to three days ago I had no definite plans for the rest of the season. I had rather expected to rest for several months. But I am perfectly well again and have just signed a contract with R. L. Giffin to join his new stock company at the Grand Opera House, St. Louis. We are starting to-morrow morning—and that reminds me that my trunk is not yet packed."

"In that case," said the reporter, "I bid you good day, sir."

THE ELKS.

Torrington, Conn., Lodge, No. 372, gave a social session May 11 to about 300 members and friends.

Coeur d'Alene Lodge, No. 331, of Wallace, Idaho, initiated a class of seventeen on April 28.

Anderson and Muncie, Ind., lodges instituted a lodge at Newcastle, Ind., May 9.

A lodge was instituted at North Adams, Mass., May 8, Deputy Grand Exalted Ruler Edward I. Koffman performing the work. Delegations from many surrounding cities were in attendance.

The committee in charge of Columbus, Ohio, Lodge's Street Fair and Trades Carnival, July 3-8, includes Al. G. Field, O. M. Evans, John Y. Bassell, Charles E. Miles, Tod B. Galloway, W. H. McDermith, and Neville Williams.

Wrangling among a negro lodge of Elks in Cincinnati recently solved the long baffling mystery as to whence came the ritual that they possessed. It appeared that a copy of the ritual had been stolen from the rooms of the Cincinnati lodge by connivance of a negro janitor.

Bozeman, Mont., Lodge No. 463 gave a large banquet in the Bozeman Hotel April 27. The event was the first of the kind given by the baby lodge of the State, but will long be remembered as an enjoyable occasion.

A preliminary meeting of those interested in the formation of a lodge at Chester, Pa., was held recently. The lodge probably will have a large membership.

A lodge of Elks will be instituted at Charleroi, Pa., May 19. Preparations are being made to accommodate four hundred visiting Elks from Pittsburg, Allegheny, McKeesport, Monongahela, and Uniontown. Forty names are on the charter list.

The Newark and Elizabeth, N. J., lodges held a bowling tournament at Elizabeth May 5. The Newarks won by 36 points.

THE STOCK COMPANIES.

The Ralph E. Cummings Stock company at the Lyceum, Detroit, scored another decided "hit" last week in The Private Secretary. Mr. Cummings was the recipient of profuse commendation from the press of Detroit for his presentation of the Rev. Robert Spaulding, it being the first departure he has made from the "straight" roles. Tom Ricketts was the Gibson of the cast and scored another triumph. Mr. Ricketts has made a host of friends since he joined Mr. Cummings' forces. This week Trilby is the offering, with Grace Atwell in the title-role and Mr. Ricketts as Svengali. Mr. Cummings has cast himself for Taffy. During the past week the Detroit Boat Works launched Mr. Cummings' handsome steam launch *Texas*, and the stock company spend all their time away from the Lyceum on the Detroit River and Lake St. Clair.

At the Girard Avenue Theatre, Philadelphia, week of May 8, The Sporting Duchess was the offering. Walter Edwards made an excellent Desborough, Kate Dalglish gave a fine performance of Lady Desborough. Edwin T. Emery again appeared as Rupert Leigh and scored a complete success. Valerie Bergere repeated her triumph as Vivian Darville. Gilbert Ely gave his best performance this season as Joe Alymer. George Barbier was satisfactory as Major Mostyn. Colin Campbell did clever character work as Colonel Donnelly. Beatrice Ingram was seen to advantage as Annette, and Emma Maddern sustained the title-role with success. Others worthy of mention are Alice Pennoyer, Mae Cody, Ethel Lynn, Charles Silk, Wilson Hummell, Jacob Garnier, Carrie Burbeck, Carrie Thatcher, and Mildred Foreman. This week, Virginius, with Walter Edwards as Virginius; George Barbier as Appius, Edwin T. Emery as Julius, and Valerie Bergere as Virginia.

Edward Esmonde has resigned from the Forepaugh's Theatre Stock company.

H. Coulter Brinker, leading man of the Columbia Theatre Stock company, Newark, had a benefit at that theatre, May 8, when the Three Guardsmen was presented, with Mr. Brinker as D'Artagnan. Mr. Brinker has made himself very popular in Newark, and a big house was in attendance, and gave him a rousing reception. The company presents this week a new naval play, The Gunner's Mate. Frank Richardson and Joseph Totten will have a benefit on May 18.

Lawrence Evart has closed with the A. Emerson Jones Stock company, Peoria, Ill., to join the Williams and Weinberg Stock company at Uhrig's Cave, St. Louis, for the Summer season.

Charles Francis Gibney has just closed a very successfud engagement with the Meffert Stock company, Louisville, Ky.

The La Belle Park Stock company, Paducah, Ky., will open its season to-day. Still Waters Run Deep and Dr. Jekyll and Mr. Hyde comprise the first week's offerings. The Snowball will follow.

Neil Twomey became a pronounced favorite in Ottawa, Can., during his engagement there with the Victoria Stock company.

Minnie Radcliffe has been engaged as leading woman of James O. Barrows' Summer Stock company at Peak's Island, Me.

John J. Farrell, leading man of the Hopkins Stock company, New Orleans, left, immediately upon the closing of that company on Saturday to join the Hopkins Stock company, Chicago.

At the Théâtre Français, Montreal, last week My Partner was produced with great success. The two most important roles were played by Benjamin Horning and Walton Townsend. Their work was most satisfactory. Harry W. Rich as Wing Lee was also exceedingly good. Others in the cast were Thomas J. McGrane, Drew A. Morton Richard Sherman, Morris McHugh, L. C. O'Brien, Nellie Callahan, Esther Moore, and Charlotte Deane. This week, The Nominee.

One of the most notable performances in the recent production of Trilby by the Woodward Stock company, Kansas City, was the Gecko of Walter D. Greene, in sharp contrast to this actor's rendition of the romantic role Corrèze, in Moths, of the week previous.

Leslie Matthews has been engaged for the Thanhouser-Hatch company, at Atlanta, Ga.

Lansing Rowan has joined the Thanhouser-Hatch company at Milwaukee, Wis., for an engagement of five weeks.

James Brophy has joined the Thanhouser-Hatch Stock company, Atlanta, Ga.

Bartley McCullum is in town arranging for his Summer Stock company at Cape Elizabeth, near Portland, Me. This will be Mr. McCullum's twelfth year with Summer Stock companies on the coast of Maine. The season will open June 16, the company leaving New York June 4.

L. W. Browning closed with the Prodigal Daughter on Saturday, and has been engaged for the Stock company at Peak's Island.

James O. Barrows has engaged for his Peak's Island, Me., Stock company, John Craig, Minnie Radcliffe, Helen Tracy, Virginia Tracy, Maude Winter, and Ann Warrington. This about completes the company, which will open in The Wife, June 12.

Jennie Jacobs, the clever press agent and lawyer, who is private secretary to John W. Isham, has been loaned for a few weeks to James O. Barrows, and she will be the press representative of his stock company. Miss Jacobs, however, is under contract to Mr. Isham, and after her engagement at Peak's Island, will return to her duties here.

SAID TO THE MIRROR.

THOMAS F. ADKIN, Rochester: "In last week's MIRROR there appeared an advertisement warning managers that Professor Lee's former manager is using his name and printing without his consent. Several of my friends have written to me relative to this. Will you kindly inform your readers that I am not the manager Mr. Lee refers to? My business relations with Mr. Lee were severed in June, 1898, and I have not been associated with him since."

JENNIE JACOBS: "The rumor circulated to the effect that I was married while visiting in Cincinnati last week is utterly without foundation. You will oblige me by denying it."

JAMES NEILL: "The report that I am considering a lease of Robinson's Opera House, Cincinnati, for my stock company next season is an error. I am not considering, and have not considered, leasing that or any other Cincinnati theatre for any purpose. A project is being considered by several Cincinnati capitalists for the building of a theatre for me in Fountain Square. That is the only Cincinnati theatrical enterprise in which I am interested."

JOE KELLY: "Illness kept me away from the Who is Who company for the greater part of the past season. I am still under contract to E. D. Stair, and, if health permits, I shall appear under his management next season, having no association with any other attraction."

MAX FIGMAN: "I think I have a great part in The Club Baby. The story deals with an infant that is adopted by a club of young men, and the baby causes not only a lot of confusion but fun. We are going to rehearse in Chicago. The production will take place at McVicker's, May 28.

COMPANIES CLOSING.

Corse Payton's Comedy company, on May 13, after a season of thirty-nine and a half weeks, during which they played only twenty-eight stands in but seven States, traveling exactly 2,599 miles, and clearing, it is said, $10 for each mile traveled.

The Kinsey Komedy Kompany have closed their most successful season in ten years. Next season's time is now filled to Feb. 10.

Uncle Josh Spruceby, at Bradford, Pa., May 6.

Rosskam's Players, at Carleton, Mo., May 13.

Pudd'nhead Wilson, at Waterbury, Conn., May 20. This company will open its season early next Fall, close the following April, and then proceed to London for a tour of England.

The Sleeping City, at Boonton, N. J., May 6.

The Spooners, Edna May and Cecil, at Binghamton, N. Y., on May 27, after a season of forty-two weeks. The next tour, opening early in August, is booked entirely in principal Eastern cities.

Tennessee's Pardner, at Elizabeth, N. J., on May 24. This occasion will be a benefit to Colonel W. M. Morton, and it will signalize not only the closing of the company's tour, but that of the Star Theatre's season and the retirement of Manager Morton from the direction of the playhouse.

Isham's Octoroons No. 1, at Boston, May 13.

Isham's Octoroons No. 2, at Indianapolis, May 10.

The Burrill Comedy company, at Cortland, N. Y., June 10.

The Belle of New York, at Willimantic, Conn., May 9.

Stetson's Uncle Tom's Cabin, at Willimantic, Conn., May 6.

Alma Chester, at Hamilton, Ont., May 13.

Wilton Lackaye in Charles O'Malley, at Washington, D. C., May 13.

The Turtle, No. 1, in Boston, on May 13.

Belle Archer in A Contented Woman, at Easton, Pa., on May 13, after a highly successful season of thirty-nine weeks. Nearly all the company have been re-engaged for next season, opening early in September, under direction of Fred E. Wright, with Frank E. Morse as acting manager.

Porter J. White in Faust, at Alpena, Mich., May 20.

A Night at the Circus, at Ludington, Mich., May 6.

Robert Downing, at Milwaukee, May 6.

J. E. Toole, on May 20, reopening late in August with The Rivals and The Romance of an Actress added to his repertoire.

Bert Coote in The New Boy, at Buffalo, N. Y., May 13.

A Prisoner of Spain, a successful season of forty weeks, at Minneapolis, June 15.

James O'Neill in The Musketeers, on May 27.

MUSICAL NOTES.

Emil Paur was re-elected conductor of the New York Philharmonic Society at the annual meeting held on May 9.

The season of grand opera at Covent Garden, London, was begun on May 8, under most auspicious circumstances.

At a meeting of the stockholders of the Metropolitan Opera and Real Estate Company, held last week in this city, Samuel D. Babcock, George F. Baker, George S. Bowdoin, George G. Haven, Adrian Iselin, A. D. Juilliard, Luther Kountze, D. O. Mills, J. Pierpont Morgan, H. McK. Twombly, George P. Wetmore, William C. Whitney, and H. A. C. Taylor were elected directors.

James W. Morrissey, who has had the Rosenthal tour in charge, has perfected plans for operatic and musical performances at Saratoga and Lake George during the Summer. Clementine De Vere, Camille D'Arville, and an orchestra, under direction of George Sauer, will be features.

Charles A. Ellis has begun negotiations with the management of the Academy of Music, with a view to conducting a season of grand opera at that theatre next season, with Nellie Melba as the star attraction.

The promised Summer concerts by Emil Paur's New York Symphony Orchestra, at Brighton Beach, N. Y., have been abandoned.

Victor Herbert and his band will begin a series of concerts at Terrace Garden, in this city, on May 21.

Profesor Henderson Smith's Concert Band left Chicago on May 13 for Sydney, Australia, with Meadow's Minstrel and Vaudeville company.

Antonio Ziborti is said to have spent fifteen years in constructing the largest music box ever made, containing eighty thousand parts. It will be shown next year at the Paris Exposition.

AMATEUR NOTES.

At Miss Brown's assembly rooms in Fifth Avenue on Friday evening, society amateurs successfully played A Pair of Lunatics and The Snowball, the casts including Augusta Boyleston, Adeline C. Pierson, Mrs. W. Eugene Parsons, Nellie Walker, Albert M. Handy, Edmund J. Scheider, Dr. Catesby Jones, Henry W. Warner, and Leonidas Westervelt.

The second annual performance of the New Orleans Press Club occurred at the Grand Opera House, New Orleans, on May 5, before the most brilliant audience seen in the Crescent City since Edwin Booth's last appearance there. An original musical comedy, The Striped Petticoat, by Henry Rightor and Louis Blake, was presented for the first time and scored a complete success. The cast included Giunio Socola, Robert W. Abbott, Bernard C. Shields, Claus Bogel, C. C. Socola, Jere Reagan, F. William Armbruster, Louis W. Marcott, G. N. Maxent, Alice May Loeb, Rita Purnell, Jessie Edith Tharp, and Bessie Shields.

LETTERS TO THE EDITOR.

A SUGGESTION.

To the Editor of The Dramatic Mirror:

SIR.—Why not form an emergency stock company of actors and actresses out of employment, have a system by which a date could be filled in thirty-six hours, and thus build up an emergency business for the benefit of the profession? There are many weeks in a season that could be filled by such an organization to good advantage, both to managers of theatres and to members of the profession in need of work. Such a company might have a repertoire of good plays in which they could be ready at any time, and the places in such an emergency company of actors that might leave to fill regular engagements could always be filled from the unemployed. A manager with a week of open time could thus fill at the shortest notice, and actors that need work could by this means get aid. Respectfully,

M. O. B.

"SHAKESPEARE'S JULIET."

NEW YORK, May 9, 1899.

To the Editor of The Dramatic Mirror:

SIR.—Through your columns I beg to ask the writer of the criticism of Maude Adams' Juliet in the New York *Times* to-day, if there is any Juliet except Shakespeare's known on the stage?

In his opening sentence he writes: "Maude Adams acted 'Shakespeare's' Juliet," etc., conveying a distinct idea that there is another version of Juliet. I am yearning for information on this subject. I would like to know the name of the author of any Juliet, except Shakespeare's, so that I could interview him—and give the article to the *Times*. Very respectfully,

CHARLES E. DOWE.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

The Russell Brothers, in the Irish servant girl specialty, head a bill which includes Jones, Grant and Jones, colored comedy trio; Celeste, wire performer, who makes his American reappearance; Edwin Latell, musical comedian; Swan and Bamlard, acrobatic comedians; Forrester and Floyd, comedy duo; Derenda and Breen, club jugglers; Rachael Renard and J. A. Preston, in A Hustland in Clover; Lew Simmons and Clark Gibbs, black face comedians; Griffiths and Hastings, illustrated songs; Letto and Della, acrobatic comedians, and Signor and Mlle. Zacnes, flying ring artists. Tony Pastor sings every evening.

Keith's Union Square.

Cissie Loftus, the celebrated mimic; Mr. and Mrs. Arthur Sidman, in their new sketch, Back Home, and Ching Ling Foo, the Chinese conjuror, who is in his third week, are the stars of a bill which includes Watson, Hutchings and Edwards, comedy trio; Falke and Semon, musical comedians; Ray L. Royce, comedian; Vilona Sisters, musicians; Clayto and Clarice, juvenile duo; Hayes and Bandy, dancers; Mudge and Morton, musical duo; the Harpers, Alice Carnelo, Barker and Callaghan, and the biograph.

Proctor's.

Minnie Seligman makes her reappearance in vaudeville, presenting for the first time in America the one-act play, Therese. The others are Press Eldridge, comedian; Van and Nobrign, comedy duo; Emma Carus, contralto; Johnston Brothers, xylophonists; Rosco's pigs; E. M. Hall, banjoist; Leavitt and Nevello, E. J. Holland, Ramsey Sisters, Welby Pearl, Keys and Nellis, L. M. Granat, Nondescript Trio, Florence H. King, and Tobey's Day's Doings.

Palace

Marshall P. Wilder heads the bill, which includes E. J. Heron and company in a new farce called A Friend of the Family; Flood Brothers, acrobatic comiques; the Mimic Four, comedians; Wilson and Leicester, singing duo; Revere and Fields, comedy duo; Anna Wilmuth-Curran, vocalist; Ford Brothers, dancers; Yarrick, magician; Joseph Natus, tenor; Tobey's Timely Topics; Stanton and Arze, comedians, and others.

Harlem Music Hall.

The bill includes Louise Thorndyke Boucicault, assisted by James Horne; Hallen and Fuller, Garnella and Shirk, Farrell and Taylor, Fisher and Carroll, Larry Le Roy, George C. Davis, and Gertie Gillon.

Koster and Bial's.

The bill, which presents no newcomers, includes Mr. and Mrs. Sidney Drew, comedy duo; Ethel Levey, vocalist; Josie De Witt, violinist and vocalist; Leonidas' dogs and cats; Griffiths Brothers, acrobatic comedians; Fredericks Troupe, acrobats; Beaumont Sisters, comediennes; Clarenze's Quintette; the Phasey Troupe of singers and dancers; Silvern and Emerie, ring performers, and Johnson and Dean, colored comedy duo.

Weber and Fields' Music Hall.

Helter Skelter and Catherine are in their last nights and the members of the company are looking forward to their vacations. The olio this week is furnished by the Van Aukens horizontal bar performers, and Derenda and Breen, club jugglers.

THE BURLESQUE HOUSES.

MINER'S BOWERY.—Abe Leavitt's Rentz-Santley company are in town again with their two burlesques and olio presenting Lottie Elliott, Sisters Engstrom, Richard Ward, Ford and Dot West, Charles Robinson, and Johnston and Gorman. The Hot Air Club follows.

LONDON.—The Merry Widows offer two burlesques and olio with Lottie Williams, the Grimes, Sisters Powell, Beeson and Miles, Thomas W. Mack, Mignon and Beeson, Howard, and Saville and Young. Graham's Southern Specialty company next week.

MINER'S EIGHTH AVENUE.—The Hot Air Club is diverting the West Siders.

DEWEY.—Williams and Walker's big company of colored performers play a return engagement in A Lucky Coon. The company includes Williams and Walker, Mallory Brothers and Brooks, Hodges and Launchmere, Furber and Davis, Overton and Halliday, James Jackson and others.

LAST WEEK'S BILLS.

PROCTOR'S.—Marshall P. Wilder, the merry little banisher of dull care, returned to the scene of his vaudeville debut last week and repeated the hit he made there when he took the plunge from the platform to the continuous several months ago. He has been in all the large Western cities, including San Francisco and Los Angeles, since he left New York, and the result of his experience in the various vaudeville houses is shown in the ease and fluency with which he rattles off his fusillade of funny remarks. He is now quite at home in his new sphere and succeeded in keeping the large audiences in great humor during his entire act. Hines and Remington scored a big hit in their sketch, The Road Queen. Miss Remington is a delightfully quaint and original artist, and is one of the very few women of the stage who has a real sense of humor, and her new slang expressions are wonders in their way. Lillie Western won lots of applause for her very clever playing of the xylophone. The Mimic Four made their reappearance and scored an emphatic hit in their act which, although pretty well worn, is made pleasing by the brisk method of the performers. The new members are clever and the act went with a rush. Marie Heath sang "Won't You Come Out and Play." "Five Fingers and a Thumb," and other songs, with her usual success. She needs some new songs badly. Foreman and West appeared in Their First Quarrel, which has some good lines and business. O. G. Seymour and Miss Dupree won applause with their act, which embraces acrobatics, dancing and a few other things. Coulter and Starr did a very neat blackface singing, dancing and gagging act. Thomas and Quinn made the audience laugh right out loud several times. Quinn is a very quick-witted comedian, and his sallies were much enjoyed. Joe Natus, Forrester and Floyd, Josephine Arthur, Yarrick, and the stereopticon furnished the rest of the programme. Fred Watson, who is very popular with lovers of good music, played some good selections faultlessly.

TONY PASTOR'S.—The musical burgling and merry jests of that clever troup comedian, Charles R. Sweet, tickled the fancy of Pastor's patrons last week, and he was rewarded with plenty of applause and encores. No less successful were Lydia Barry and George Felix, who are prime favorites at this house. Miss Barry introduced two new songs which made big hits on account of her clever method of singing, as well as her pleasing personality. Mr. Felix is very limber, and his antics kept the house in great humor. Emma Carus was enthusiastically encored for her superb rendition of "She Was Happy Till She Met You," and the coon songs, "All I Wants Is My Black Baby Back," and "I'm Livin' Easy." She also introduced a new song called, "There Never Was a Girl Like You," which made an instantaneous hit. Miss Carus is improving all the time and is constantly inventing new bits of business for her coon songs, which she sings with the greatest possible unction. The Columbian Four gave a very pleasing "musical trip around the world," introducing the national airs of each country, with a little humor and a few dance steps thrown in for good measure. Harry Edson's dog "Doc" went through his really remarkable performance with great success. Allen Wightman modeled faces in clay with great dexterity and correctness. Brown, Harrison and Brown made things very lively during their act, which is very diverting. Harry Thompson's breezy monologue, Murray and Alden's travesties; Stewart and Gillen's boxing and comedy sketch; Lewis and Blakeley's dancing; O'Connell and Mack's Hibernianisms, and Hornman's magic were the other features of a pleasing bill. Tony Pastor's parodies were accorded their usual reception.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—Several fresh Spring jokes were sprung last week by the talented inventors in this famous fun factory, and all of them blossomed into popularity at once. Dailey, the buoyant; Weber and Fields, the language tanglers; Kelly, the unsquelchable; Ross, the resourceful; Warfield, the wise; Mabel Fenton and Fay Templeton, fair and forceful, and the dozens of pretty girls who make up the chorus, all contributed their share to the general hilarity. O'Kabe's troupe of Japanese kept the house entertained for half an hour before the burlesques.

KOSTER AND BIAL'S.—Josie De Witt made her reappearance in vaudeville last week and scored a big hit, as she always does, with her skillful violin playing and well-rendered songs. She is a real New York favorite and was accorded a hearty welcome. Mr. and Mrs. Sidney Drew presented their sketch, When Two Hearts are Won, with indifferent success. This is the first time that a legitimate sketch has been used at this house, except on Sunday nights, and the result of the experiment was watched with much interest. It is evident that the patrons of Koster and Bial's do not care to bother following a story or to study out the intricacies of a plot. They are a happy-go-lucky lot of people who like to chat and smoke and drink while the performance is going on, and that is why acrobatic acts are so popular with them. The Huline Brothers furnished fun and music in pleasing proportions and made quite a good impression. The others, most of whom have been here for some time, were Griffiths Brothers, Ethel Levey, Beaumont Sisters, Henri French, Leonidas' dogs and cats, Silvern and Emerie, the Pansey Troupe, Clarenze's Quintette, and Johnson and Dean.

KEITH'S UNION SQUARE.—Helene Mora made her reappearance after an absence of several months, and received a warm welcome. She was in superb voice and never sang better in her life. Her rendition of "The Holy City" was a treat in itself. She sang it impressively and dramatically, and when she had finished there was a storm of applause such as is seldom heard in this house. She also sang a song introducing "Come Back to Erin," and "The Moth and the Flame" which is still a big hit with her. Rose Melville brought her successful three weeks' engagement to a close on Saturday. Her hit was just as strong at the last performance as it was during her first week, and she will be heartily welcomed whenever she returns. Ching Ling Foo, the great Chinese conjuror, has created a genuine sensation and his tricks are becoming town talk. In addition to his regular performance he introduces a startling fire-eating trick twice a week, which surpasses anything of the kind ever seen in this country. La Fafalla, the dancer, presented for the first time in New York a new dance called the Lotus Flower, invented and staged by Herr Von Palm. The scenery and mechanical effects are novel and pleasing and the dance and dancer made a decided hit. It is entirely different from the average serpentine dance, and Herr Von Palm deserves the greatest credit for having discovered a variation of the old idea. The Dresden Trio were seen again in their pretty little operetta, The Queen's Fan, by George Totten Smith and A. B. Sloane. The operetta was noticed in this column when it was produced at another house a few weeks ago, and it is only necessary to say that it was received with the approval which its daintiness deserves. Chums, the bright one-act farce, was produced with a special cast in which no one was starred. Howard Hall, Albert Taverneur, Helen Bell and Zenaide Williams made an excellent impression, and the merry play went splendidly. Dooley and Ten Brooke made a big laughing hit, and Wartenburg Brothers, foot-jugglers; Earl and Wilson, Raymond and Clark, Drawee, Murphy and Nolan, the Constantine Sisters, the biograph, and the stereopticon were also in the programme. The bill in its entirety was one of the strongest and most pleasing ever seen at this theatre, and packed houses were the rule throughout the week.

HARLEM MUSIC HALL.—Large audiences were well entertained by the Russell Brothers, the Manhattan Comedy Four, Four Emperors of Music, Gilbert and Goldie, Kingsley Sisters, Maxwell and Dudley, Sallie Steubler, and the Everett Trio.

PALACE.—Gilmore and Leonard succeeded in amusing large audiences last week with their comedy act. Rosco's pigs made their American debut and pleased the children immensely. Webb and Hassan were applauded for their smart acrobatic work. Bryant and Saville's musical act made a hit. Charles G. Kilpatrick did many difficult tricks on his wheel and was liberally applauded. Master Joe O'Hare sang some selections very sweetly. Professor Schultz played cleverly on various instruments. Riley and Hughes' plantation sketch met with much approval. Fish and Quigg did an excellent knockabout act. Others were Gilbert Girard, E. J. Holland, E. H. Hall, and Joseph Conlan.

The Burlesque Houses.

SAM T. JACK'S.—This theatre remained closed.

MINER'S BOWERY.—The Parisian Belles presented a fair bill to average audiences. Violet Mascotte led the burlesque and the olio offered the Gotham Comedy Four, Williamson and Stone, the Fields, St. John and Lytton, Madden and McCarthy, Allen and Regan, and Winnie Richards.

LONDON.—Miaco's City Club returned to good business. The two burlesques, as when seen here before, introduced a large, clever cast, and the olio showed Lew Palmer, Nellie Waters, Sisters Leon, O'Brien and Buckley, and Nestor, Wrenn and Holland.

MINER'S EIGHTH AVENUE.—The Metropolitan Burlesquers played to fair business in the bill seen a week earlier at the Bowery.

DEWEY.—The Gay Masqueraders attracted good sized and well pleased audiences last week with a very satisfactory performance. The programme opened with a spectacular review called Our Gallant Volunteers, which stirred the patriotism of the auditors up to a high pitch. Then followed bicycle tricks by Bud Snyder, cornet selections by Nick Brown and Lyda Camille, knockabout fun by McCale and Daniels, acrobatics by the Kinsners, sesio-comic songs by Mabel Carew, illustrated songs by Cooke and Mais, songs and dances by the California Four, composed of the Clarke Sisters and the Everett Sisters, and some extraordinary tumbling by Sie Hassan Ben Ali's Tow-Zoon-In Arabs. McNulty and the Model was the concluding burlesque.

GEORGE H. TRADER'S HIT.

When George Henry Trader approached the vaudeville managers with Oscar's Birthday he was assured on all sides that five people were too many for satisfactory booking, but as the vaudeville bills frequently contain numbers having six or more acrobats, dancers, or members of a family playing farces, Mr. Trader could not see the force of the argument, provided the five or more people presented a success and were not all expecting star salaries. This line of argument is justified by the fact that Mr. Trader is already accepting return time. Oscar's Birthday is the third act of an old farce that Mr. Trader played in the East and West with artistic success, and with much additional matter and a new climax it is now proving a financial one, and has won its way from the start. S. K. Hodgdon, S. Z. Poli, and Tony Pastor are unusually generous in their offers to recommend it. Mr. Trader is assisted by Frank Rolleston, Lizzie Annandale, Grace Griswold, and Elizabeth Woodson, and the individual interest they put into their work has elicited general commendation.

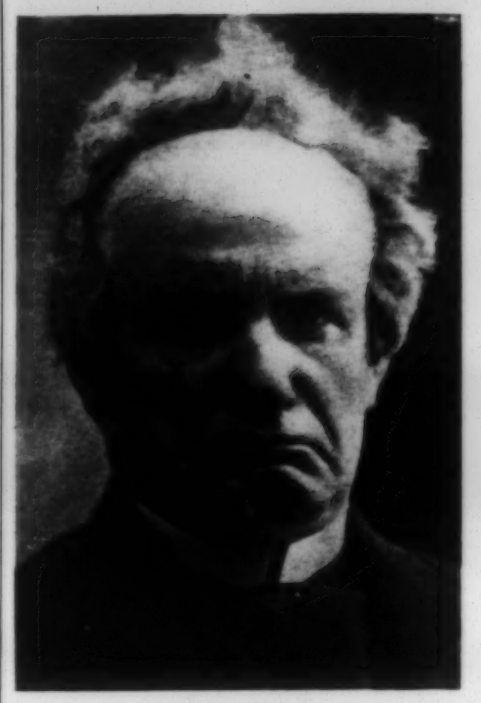
A NEW RESORT TO OPEN.

Manager George A. Blumenthal, formerly of the Harlem Opera House, will be the first in the field to undertake the providing for hot weather amusement for the metropolitan public the coming season. He will open the new Imperial Gardens, situated at 110th Street and the Boulevard, on May 16. First-class vaudeville will be one of the features of the Gardens, which cover an area embracing fifteen city lots, liberally supplied with palms and potted plants, and will render it an exceedingly attractive place for the warm Summer evenings. The stage erected on the grounds is large enough to accommodate over 200 people, and has been built with a special view of spectacular performances later in the Summer in the open air. Another part of the grounds will be devoted to balloon ascensions, high wire acts and firework displays.

AN APPROPRIATE NAME.

Harry Blocksom, C. Nelson, Tom Morrisey, and Charles Grapewin have purchased a naphtha launch, which they will use this Summer at Fair Haven, N. J. They have named the boat *Annie*, which is very appropriate, as Annie is the name of the wife of every member of the quartette. Annie Hart, Annie Milledge, Annie Rich, and Annie Chance are the ladies who will enjoy the pleasure of sailing in the *Annie* over the Summer seas.

HE IS NOW A STAR.



GERALD GRIFFIN.

The above picture represents the popular comedian, Gerald Griffin, as he looks when he is asked about his recent trip to Bermuda, to which place he went to rest after a long and successful season with What Happened to Jones, in which he played Professor Ebenezer Goodly.

Mr. Griffin is back in New York, happy and healthy as ever, and is busy rehearsing for his debut as a vaudeville star next week at Keith's Union Square Theatre. With the assistance of Lydia Knott and Winnam Fredericks he will present for the first time a farce called Silence Is Golden, especially written for him by Ida and May M. Ward, the clever young authoresses of Greenville, Miss., who have turned out excellent work in the same line in the past and who will undoubtedly be heard from in a more ambitious way in the not far distant future.

In this piece Mr Griffin plays the part of an old man who is married to a frisky young wife. She talks so much that he finally makes a bet with her that she cannot hold her tongue for ten minutes. She takes the bet, and just then an old friend of her husband, whom he has not seen in several years, comes in. The old man tells his friend that his wife is deaf and dumb, and the friend immediately begins to go over old times and recalls many escapades in which they both figured. The wife almost has a fit of apoplexy in trying to keep silence, but she manages to do so until the ten minutes are up, when she begins to talk and demands explanations. The old man is a clever liar and manages to explain everything satisfactorily, and a threatened divorce is averted.

The part of the old man fits Mr. Griffin like a glove and he may be counted on to make the most of it. There is no better player of this sort of characters than Mr. Griffin, and as he is already an established favorite in vaudeville, through his excellent work with the Five Castilians and Charles Dickson, he will undoubtedly receive a warm welcome.

He has booked the entire Keith circuit, and will continue to play Silence Is Golden until a few days before Dewey's arrival home, when he will return to New York to offer his congratulations to the hero of Manila Bay.

A GREAT COMBINE.

Robert Grau, Clinton Wilson, and Joe Paige Smith signed partnership papers last week, and on and after June 1 the firm will be Wilson, Smith and Grau.

This news will certainly arouse intense interest in vaudeville circles, as performers and managers will alike be interested in the consolidation of these well-known agents, who have done so much in the past to raise the standard of vaudeville. Their consolidation will enable them to branch out and enlarge their business, and to give greater opportunities to vaudeville performers than ever before.

Foreseeing a change in the vaudeville situation in the near future, and as his business has outgrown the system he has used so successfully hitherto, Robert Grau decided to join Wilson and Smith. He has been more or less closely identified with them for the past two years, and all three men understand each other thoroughly.

A perfect system has been arranged. One of the members of the firm will be constantly on the road, interviewing managers and arranging dates. It is likely that Mr. Wilson will attend to this branch, while Mr. Smith will be at the office looking after local affairs. Mr. Grau will, as usual, handle the big acts and will try to keep up his phenomenal record as a supplier of headliners.

The general belief is that the new firm will do an immense business, as all three are hustlers, and it will require some hard work on the part of their competitors to keep up with them.

The present offices of Wilson and Smith, at 853 Broadway, will be enlarged. Mr. Grau will remain at his present home, 63 West Fifty-third Street, until June 1, when he will remove to the country. After June 1 he will be at the offices of the firm from 12 to 2 every day.

The firm will open a London office within thirty days. One of the members will make a flying trip across the ocean to make the arrangements, and before the dog days the business on both sides of the water will be in first-class running order.

THE HAWTHORNES IN FRISCO.

The measure of success achieved by the Hawthorne Sisters at the Orpheum Theatre, in San Francisco, is best indicated by the fact that their original engagement of two weeks has been extended to five weeks. They are presenting "The Willow Pattern Plate," and are also singing "Three Little Words, I Love You" and other songs, all of which are new to the vaudeville audiences of the coast. The newspapers have hailed them as the most refined and attractive artistes who have come from the East in a long while. Some of their success has been doubtless due to the liberal and artistic manner in which they stage and costume their act, but their beauty, grace and vocal accomplishments have received due tribute.

A BIG HIT IN VAUDEVILLE.

MARSHALL P. WILDER.

Marshall P. Wilder, whose picture appears above, has made an immense success as a vaudeville entertainer. He made his debut in this line of work last Fall at Proctor's Theatre in this city, and since then has played the principal cities, including Chicago, San Francisco, and Los Angeles. His success on the Coast was very great, and he was featured and boomed as no other star ever was on the Orpheum circuit.

For years this merry little man had been a favorite at church, lodge, club, and exclusive society entertainments, but it was with some trepidation that he ventured into vaudeville. His reception everywhere has been so cordial and his quips have met with so much favor that he is now as much at home before a vaudeville audience as he ever was on the platform.

He made his New York reappearance last week at Proctor's and is the star of this week's bill at the Palace.

VANITY FAIR SEASON CLOSED.

The Vanity Fair company closed a very successful season at the Star Theatre, Brooklyn, on May 6. Of this season's company only one turn will be retained, as Manager Hill wishes to have a new company next season which will be stronger and better in every way than before. Costumers and scene painters are already at work, and two new burlesques are being written by a prominent author which promise to be great successes. Walter F. Webb will be retained as musical director and Fred J. Huber will be in charge of the company, as usual. Manager Hill has leased a fine suite of offices at 1358 Broadway, which will be sumptuously furnished. Each member of his large staff will have a desk and the major part of the business will be transacted there. The old office at 105 East Fourteenth Street will be retained. Mr. Hill expects to return to New York about June 15.

A SAD CASE.

Paul Wilstach sends THE MIRROR an article from the Kansas City *Journal* of May 11, which tells of the departure for the poorhouse of Joe Lucacy, who was one of Barnum's famous freaks. He was one of the Madagascar white-haired family, and was noted for his good looks and his elegant wardrobe. The family got a good salary for years, from which they saved $30,000, which they put in a bank in Louisville, which failed. Lucacy had been supported for five years past by Rade Harden, an old-time circus man, who keeps a restaurant in Kansas City. Lucacy's mind became unbalanced, and he had to be taken care of by the authorities.

HENGLER SISTERS TO SAIL.

The talented Hengler Sisters, who arrived from Paris in February and finished a very successful engagement last month at Koster and Bial's, are now meeting with great favor on the Orpheum circuit. In San Francisco they held the star number on the programme. While in New York they were offered forty weeks by Weber and Fields at their New York house next season. They have played only two engagements while in America, at Koster and Bial's and on the Orpheum circuit, and will sail on May 24 on the *St. Louis* for the Alhambra Theatre, London, where they play their sixth return engagement.

POLLIE HOLMES MARRIED.

Pollie Holmes, the well-known singer of Irish songs, was married on May 8, at the Church of the Holy Name, Providence, R. I., to Joseph R. Flynn, the Rev. Joseph Hughes officiating. The wedding was a very quiet affair, owing to recent deaths in both families. The groom is well known, having been in the employ of the Adams Express Company, in Providence, for many years. The bride is very popular, both in and out of her profession. The newly married couple will reside at 68 Abbott Street, Providence.

BRIDE AND GROOM DOING WELL.

The new playlet, Bride and Groom, written by James R. Garey for Dollie B. Mestayer, has proved successful. Poli's Theatre, New Haven, Conn., was the scene of its production, and it was kindly received by the audience there. Miss Mestayer gives a bright performance, and is ably assisted by James R. Garey, C. W. Travis, and a number of pickaninny bell-boys. Manager Poli strongly indorses the little play, pronouncing it "a headline performance of exceptional quality."

A RUMOR DENIED.

A report printed last week in a daily paper to the effect that the music publishing firm of Joseph W. Stern and Company would be dissolved on July 1 has been emphatically contradicted at their offices.

AN ODD POSTAL CARD.

Joseph F. Vion received a message concerning open time from Grapewin and Chance

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VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

KEITH'S THEATRE

"The Model Playhouse of the Country."

(Entrances from Tremont and Washington Streets.

WEEK OF MAY 1.

First Time in Vaudeville in Boston of the Clever Actor,

GEO. HENRY TRADER

In the very successful farce, "Oscar's Birthday," and with the following superior cast:

Mr. Oscar Milde.....Mr. Trader
Mrs. Ruby Milde, his wife.....Miss Elizabeth Woodson
Mrs. Stern, his mother-in-law.....Miss Lizzie Annandale
Lionel Easyside (Milde's friend).....Mr Frank Rolleston
Mrs. Angelina Easyside (his wife).....Miss Grace Griswold
Scene—Mr. Milde's country house at Rye.

BOSTON HERALD

—Mr. Trader proved himself to be a master of character work. He is ably supported, especially by Miss Lizzie Annandale, who won the favor of the house by her conspicuous ability. Some of the situations of this short play are so funny and well worked up that no dialogue can be used for minutes at a time

"OSCAR'S BIRTHDAY" IS A FARCE THAT PROVOKES MUCH MIRTH

AND HE OUGHT TO KNOW.

THAT'S WHAT CHICOT SAYS.

There is a dramatic act at Keith's this week as a relief to the straight vaudeville, but there is no worn out former star to give tone to the aggregation. Instead there is George Henry Trader and four associates, all of whom are trying to make reputations instead of living off those already made. They are seen in a farce called "Oscar's Birthday," an offering that makes no pretense to dignity, and was written merely to provoke laughter.

Most of the ideas have been used since farces were first written, and the central figure is a mother-in-law, but there are lively moments which for vaudeville purposes are more valuable than a prosy stage sermon - - - - - - - - - - - - it is smartly played all around, and creates more laughter than was raised by many of those better known. This sort of act will grow more common in future, and this is probably the pioneer of the dramatic act of the near future, for it is better that an act should make a hit than that a name should make an impression.

New York MORNING TELEGRAPH

PHILADELPHIA PUBLIC LEDGER

George Henry Trader and company, in "Oscar's Birthday," are the principal entertainers in this week's excellent bill at Keith's Theatre, and while their farce is founded on a rather hackneyed subject the lines are so bright and crisp that even with less capable artists it would have made a pronounced hit. Mr. Trader, as Oscar Milde, is genuinely humorous, and is given capable support

RECORD

"Oscar's Birthday," which was acted for the first time in Philadelphia, scored a hit. Rarely has a more amusing one-act farce been seen in vaudeville, and the company is probably the ablest organization yet seen at Keith's.

Address

AGENTS

OR

ACTORS' SOCIETY OF AMERICA.

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NEXT WEEK, MAY 22,
Suburban Park,
St. Louis, Mo.

MAY 29,
Orpheum Theatre,
Kansas City.

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ASSISTED BY

James R. Garey and Co.,

Including C. W. Travis and Miss Mestayer's Pickaninnies,

In the Dainty and Laughable Sketch by JAMES R. GAREY,

BRIDE AND GROOM.

THE LATEST SUCCESSFUL HEADLINER.

A STRONG ENDORSEMENT:

NEW HAVEN, CONN., May 9, '99.

To VAUDEVILLE MANAGERS.—Bride and Groom Sketch produced at my house by Dollie B. Mestayer, assisted by James R. Garey and Co., is an unqualified hit. Miss Mestayer, Mr. Garey, Mr. C. W. Travis and the two Pickaninnies give a headliner performance of exceptional quality. Yours, S. Z. POLI.

For Time, address agents, or

H. R. TRAVIS, Manager,
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Resume Work May 21, Fairview Park, Dayton, O., for Our Summer Season.

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Rose Melville

"SIS HOPKINS"

Season 1899-1900, will be presented in the pastoral musical comedy.

SIS HOPKINS—A WISE CHILD.

ALAN DALE, *New York Journal, March 8, 1899.*—"When Miss Melville gets a play of her own I'll pay my dollars to see her, any day."

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Charles Horwitz is the author of the following one-act comedies now being played with great success in the principal vaudeville theatres: "The Mystery of the Mortgage," for Henry E. Dixey; "Miss Ambition," for Miss Hilda Thomas; "A Royal Visitor," for Mr. and Mrs. Harry Budworth; "Monologue" for Miss Jessie Couthoui, Nat M. Will's great parodies, also monologues, sketches, etc., for Bernard Dyllyn, Ray L. Royce, Harvey Sisters, Carr and Jordan, Giguere and Boyer, and several new acts in preparation for the best of headliners. For terms, etc., address CHARLES HORWITZ,

Care M. Witmark & Sons, Schiller Building, Chicago, Ill.

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An Operatic Sketch written by Daly and Doyle for

J. KNOX GAVIN and JENNIE PLATT

Music composed and arranged by H. P. Franklin. Costumes designed by Madam Elvira. Miss Platt, Prima Donna Soprano. Mr. Gavin, Descriptive Baritone.

Managers of Parks and Vaudeville Houses:—If you want something new send open time to

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SIX SKETCHES

For two and more people. Others written. State what you want. Address F. S., care MIRROR.

NOTICE.—Young actor would like to hear from vaudeville people who want partner.

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AGENTS,

JUNE 1, 1899.

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"Popularity breeds content."
—MARY ELLEN POET.

—In Vaudeville—
EVA WILLIAMS
(The Woolf Girl), and
JACK TURNER
PRESENTING
SKINNY'S FINISH.

The Catboy's Opinion:
Williams and Tucker in Skinny's Finish led a generally excellent bill. That thoroughly delightful little artist, Eva Williams, captivated every one by her perfect picture of quaint, wistful, underfed, smudgy-faced girlhood—the exact type that poor Mike Woolf knew so well how to draw, with which we are all familiar, but which, somehow, no one seems ever to have staged with such absolute, unaffected reality as has Miss Williams. It is too bad that the sketch offers her such meagre opportunity outside the mere low comedy of the type, no chance to reproduce the depth and pathos that goes to make up so much of the character. Mr. Tucker's variegated cleverness came forward also as well as usual and was enthusiastically applauded. His imitations, songs and genuine humor are most enjoyable. The act had ovations daily. **Address Mirror Office.**

I write SKETCHES for Vaudeville work.

Generally have one or two on hand.
L. M., MIRROR office.

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Care Academy of Music, Pottsville, Pa.

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...COON SONGS AND IMITATIONS...

Decided hit on Keith Circuit. Retained a second week at Keith's Philadelphia Theatre, and featured as a head liner.

"Elizabeth Murray made such a pronounced hit last week with her dialect songs and stories that she is retained another week, and it would be hard indeed to differentiate between her rendition of coon songs and Hibernicisms, for she is equally clever in both song and story, the audience never seeming to tire of listening to her. A charming personality also adds much to her effectiveness in both."
—*Phila. Public Ledger*, May 9, '99.

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14th Street Theatre, April 24.

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THE WILLOW PATTERN PLATE.
Address this office.

THE VAUDEVILLE HIT OF THE SEASON. ENGAGEMENT EXTENDED.

SABEL

WINTERGARTEN, BERLIN, GERMANY.

Address all communications to **DAVID SABEL.**

FRED NIBLO

MONOLOGUE COMEDIAN.

You all know who **ALAN DALE** is. Well, he visited Proctor's Theatre in New York on Feb. 28 for the purpose of criticising two big stars. After devoting some space to them, he went on to say:
"You see, a sense of duty has compelled me to devote myself to Mr. Proctor's fat-typed attractions. I suppose that they are his most expensive items, and that means much. Still I'll admit that the feature of the programme that pleased me most was neither ——, nor ——. It was Fred Niblo, a monologue artist. Mr. Niblo rattled off a long tissue of pert, amusing, disconnected remarks in a wonderful way, and managed to put himself upon the best of terms with the audience. It was not the substance of his monologue that was so pleasant, but the way in which that monologue was unwound."

Lydia Yeamans-Titus

"SALLY IN OUR ALLEY,"

"Whose 'Baby' songs will live in the traditions of the stage."

Time all filled up to 1901.

FRED'K J. TITUS, Business Manager,
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Is booking the circuits of Summer Theatres and Vaudeville Houses in his Artistic Singing Specialty,
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Robert M. Edwards was exceedingly funny and kept the audience in good humor.—*Reading (Pa.) Eagle*, Nov. 15, 1898.
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John C. Rice and Sally Cohen

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yesterday which gave him quite a shock. It was written on one of their letterheads which was pasted on the back of a live snapping turtle. The strange news bearer is now on exhibition in Vion's office.

VAUDEVILLE JOTTINGS.

A testimonial benefit will be tendered to Morris Kraus at the Dewey Theatre on Sunday evening, May 28. A number of well-known performers have promised to be on hand.

W. B. Wheeler has closed with The Real Widow Brown co., and has been especially engaged with Robert Downing's co. to play the part of the Professor in Mr. Downing's new production, Just a Common Man.

Ada Sweeney is playing a four weeks' engagement two weeks at the Olympia, with the Chutes to follow, in San Francisco, and is making a big hit.

Tillie Cohen and Florence Gardner are making a big hit, receiving encores at each performance, with the Broadway Burlesquers, introducing a pretty ballad, entitled "What Will the Answer Be?" assisted by the authors of the song, Bennett and Rich. They are the first to introduce the song.

Frank Whitman has made an emphatic hit with his original creation of the eccentric comedy character, Pianissimo, in The Man in the Moon at the New York.

The American Trio, George Gale, Maidie Wensley, and Luise Albion, will play the parks this Summer. They have just closed with The Late Mr. Early co.

Wilbur Mack and Isabel Fenton played the Dewey, Gloucester, Mass., week of May 8, and are playing the Casto, Fall River, Mass., this week. They have bought the baby and bottle business from the Fremonts, and are doing it in their sketch with great success.

Rose Melville, after a highly successful season of three weeks at Keith's Union Square, opened in Boston at Keith's yesterday for an indefinite run.

Fred Niblo made a big hit in New Orleans. One of the critics said he was "as witty as Kendall and as funny as Hawkins."

At the Nantasket Beach Hotel, near Boston, the proprietors, Turner and Howard, will inaugurate their vaudeville season, and will open on June 12 with Emma Krause, Lottie Brill and the original Dutch pickaninnies, Lizzie B. Raymond, the Clerise Sisters, May Mooney, Masse, and Harry and Sadie Fields.

Derenda and Breen play Tony Pastor's Theatre, this city, week of May 15. They are considering an offer to open in London in July.

Braisted and Carter's "The Girl I Loved in Sunny Tennessee," issued by Joseph W. Stern and Co., has proved more than a worthy successor to their ballad sensation, "She Was Bred in Old Kentucky."

Emma Krause and her new partner, Lottie Brill, will continue to use the original Dutch pickaninnies.

Ezra Kendall has been away from the family circle in Mount Vernon so long that he is afraid he will have to rehearse the children into a recognition of their proud papa when he arrives home in June.

Ferdinand Singhi has accepted an engagement as pianist at Keith's Boston house.

Mr. and Mrs. Neil Litchfield have closed a special engagement of eleven weeks with the Uncle Josh Spruceby co., playing Aunt Jerusha and Uncle Josh.

Casey and Le Clair have just closed a season of thirty weeks with A Sleeping City, and will appear in their well-known specialty at Hyde and Behman's Gayety Theatre, Brooklyn, on Sunday night, May 21.

Georgia Gardner is in a dangerous condition at a private hospital in this city. She has had a severe surgical operation as the outcome of weeks of ill health. At present the result is in considerable doubt, and it will be five or six days before any decision can be given. She is too ill to see any one.

Gould and Wesley are in the opening bill at the Trocadero, Omaha, this week.

Nellie Hawthorne is taking a much-needed rest and in a few weeks will open at one of the roof-gardens in a new and original turn, with new costumes imported specially and made by Peter Robinson and Co., of London.

Flo Irwin and Walter Hawley have signed with Henry Lee for next season. They played the Toronto Opera House, April 24; Star Theatre, Cleveland, May 1; Gilmore's, Philadelphia, May 8, and are at Poli's, New Haven, this week. They are both in the best of health, and will work well into the Summer before resting. They will open with the Lee co. in September. The demand for their services has been so great in the States that they were compelled to cancel their time abroad, and will not go to England. Miss Irwin has sold her North Falmouth cottage, and has bought a beautiful home in Brookline, Mass. A new comedietta called The Jolly Miss Kidder is being written by a well-known author for Miss Irwin, and she will produce it the season after next.

Dave Lewis' new coon song, "My Alabama Lady Love," will soon be published by Joseph W. Stern and Co. These publishers have also arranged to have words written for George Rosey's latest hit, "A Rag Time Skedaddle."

Master Joe O'Hare is featuring George Nichols' song, "I've Waited, Honey, Waited Long for You," with which he is making a big hit. He will open in his new act at the Palace, London, in July.

The members of Adelphi Chapter of the Eastern Star attended the performance at Hurtig and Seamon's Harlem Music Hall on May 11.

Alma Morgan, who has recently arrived here from England, will appear in vaudeville in a sketch called Cleopatra.

Blocksom and Burns are finishing their successful three months' tour of the West this week at Hopkins', Chicago. They will spend three weeks at Mt. Clemens, Mich., and open on the Keith circuit on June 12. They will summer at Fair Haven and Atlantic City. Next fall they will go to Europe to fill postponed dates.

Lillian Burkhart, after a highly successful season of four weeks at the Orpheum, San Francisco, is now in Los Angeles, where she plays for three weeks. She jumps from Los Angeles to Buffalo, and after a two weeks' engagement in Cleveland she will open on the Proctor circuit. Her vacation will be spent at her pretty home, "Idle Hour," at Bensonhurst-by-the-Sea.

Alice Montague, of Montague and West, was taken ill last week and the team were compelled to cancel their engagements at Proctor's weeks of May 15 and 22. Miss Montague's physician has recommended complete rest and she and her husband have gone to the country for a few weeks. They will open at a New York roof-garden in June and will defer the production of their new act until next season.

Helene Mora featured "The Moth and the Flame" at Keith's last week. It is a success also with Lottie Gilson, Gertie Gilson, Oriska Worden, Harry J. Howard, Trocadero Quartette, Ida Mantell, Paul Brady, Madeleine Franks, D. M. Frazier, Knickerbocker Trio, Viola Sheldon, and many others. Joseph W. Stern and Co. have just issued the same authors' new romantic ballad, "Wait Till My Ship Comes In," which will be featured by Helene Mora, Charles Kent with West's Minstrels, Edward Adams, Joe Bunnell, Joe Burns, Knickerbocker Trio, the Grahams, and a host of others.

Harry Thompson made a hit last week at Tony Pastor's in his new burlesque on the battle of San Juan and the doings of the members of the Seventy-first Regiment in the battle.

Agnes Herndon and her husband, Albert A. Andruss, have returned from their starring engagement in San Francisco and are busy rehearsing their vaudeville sketch, A Widow at 7. They are now at their country place in West Nyack, N. Y.

John C. Rice and his wife (Sally Cohen) and their little daughter, Gladys, sailed on Wednesday, May 10, on the *City of Paris* for London. They will remain abroad three months.

The Willett-Thorne Farceurs will close their season at Tony Pastor's Theatre on May 27 after a forty-three weeks' season, besides a number of clubs and private entertainments. They commence their second season on the J. W. Gorman park circuit in June and have signed to go on tour with the World's Entertainers season of 1899-1900.

Black Patti's Troubadours, during their engagement in Philadelphia week of May 6, played two games of baseball, and won both of them, defeating the employes of the People's Theatre by a score of 27 to 23, and walloping a nine from Williams and Walker's co. to the tune of 29 to 13.

Several Filipinos, engaged to appear in a New York museum, were prevented from landing in San Francisco last week. They will appeal the case on the ground that they are actors and not laborers.

E. Abbott Todd, an electrical engineer, has invented an electrical machine for reproducing moving pictures of baseball games in theatres.

Mabel Fenton-Ross was bitten by a dog at her home in Allenhurst, N. J., a few days ago. She cauterized the wound with a red hot poker, and was able to appear as usual at Weber and Fields' Music Hall.

The following people appeared at the Sunday concert on May 15 at Koster and Bial's: Lottie Gilson, Monroe and Mack, Lizzie Raymond, Ed Latell, Truly Shattuck, Simms and Graham, Tom Browne, Maude Courtney, Wiseman Quartette, Mr and Mrs. Sidney Drew, Josie Dewitt, the Hulines, Beaumont

Sisters, Phasey Troupe, Ethel Levey, Johnson and Dean, and Clarenze's Quintette.

The Four Cohans were interviewed by Mildred Irving during their engagement at Keith's in Providence. Interesting information about each member of the family was gleaned by the clever interviewer, who makes a specialty of writing up vaudeville stars.

Nona Winter, daughter of Banks Winter, was bitten by a dog at Huntington, Va., on May 8. Her cheek and arm were badly lacerated.

Edward F. Golligan, agent of Belle Archer's co. the past season and next, will soon produce his dog and pony show, playing in Summer gardens and parks, beginning in Taunton, Mass., on June 5.

Will Cooley, Clarence Wilbur, William Fuller, and Louis A. Hanvey, known as the Empire Comedy Four, who have been a feature with the Pousse Cafe co. this season, have been engaged for Rush's European Sensation co. They will be featured with Charles K. Harris' "Mid the Green Fields of Virginia" and "One Night in June."

Dan Swift, formerly of Swift and Chase, and Fred J. Huber have formed a partnership to do a musical act, and are rehearsing daily.

Max S. Witt has received from Richard Mansfield a letter complimenting him on his waltzes, "The First Violin," which were dedicated to the famous actor and bear his autographed portrait. Mr Mansfield expressed admiration for the beauty and real musical worth of Mr. Witt's work. The waltzes are among the most popular numbers on Joseph W. Stern and Co.'s list.

Josephine Florence Shepard, a recent recruit to the vaudeville ranks, is appearing with Louise Thorndyke-Boucicault in A Proper Impropriety, at the Harlem Music Hall this week.

The Republic Four, with Blaney's King of the Opium Ring co., are one of the features, and make one of the big hits of the performance. They sing "Cruel Words, But Not Good-By" and "Because."

Maude Courtney made her second appearance within a month on Sunday evening last at Koster and Bial's, and was one of the big hits of an all-star bill.

Samuel Siegel, the clever mandolinist, will sail for Europe on May 31, and will open at the Palace, London, on June 25.

Phil Doretta informs THE MIRROR that the team of Robetta and Doretta have dissolved partnership.

Ermani made a hit in Hamilton, Canada, last week, her act being the first one of its kind ever produced there. She has been retained another week, and will go from Hamilton to play a return date in Toronto.

Williams and Walker presented their manager, Samuel L. Tuck, with a very beautiful diamond stud weighing four and one-half karats on Saturday night, May 6, at Gilmore's Auditorium, Philadelphia.

Julian Rose, the Hebrew impersonator, has just closed a very successful engagement over the Kohl and Castle circuit, and opens May 21 at Suburban Park, St. Louis. Cincinnati Masonic Roof and Ferris Wheel Park will follow.

Wilbur Mack and Isabel Fenton are doing a new original one-act comedy, entitled Her First Husband.

Robert K. Scanlon and Kitty D. Miley will sail for Paris on July 4, and will remain there for a year, to enable Miss Miley to have costumes made for her starring tour season of 1901-1902.

Samuel L. Tuck and wife, Lizzie Derious Daly, will sail for an extended tour of Europe on the *City of Rome* on June 3, and while in Europe will look out for novelties for the Hurtig and Seamon enterprises, of which he is partner. He will combine business with pleasure on his trip.

The Chappelle Sisters played at Shea's houses in Springfield and Worcester, May 1 and 8 with great success. This week they are at the Grand Opera House, New Haven.

Hurtig, Seamon, and Tuck have re-engaged George H. Harris to handle the business affairs of the Williams and Walker co. for next season at an advanced salary.

Ben Mowatt and Son open at the Trocadero Theatre, Omaha, then jump back and play a week with West's Minstrels. They are doing well with their new act.

Florence Gerald is the authoress of the sketch A Chase for a Bonnet, which was produced for the first time at a benefit on Sunday evening, May 14, at the Fourteenth Street Theatre.

Josephine Gassman has had to secure two new pickaninnies, as the originals disappeared from St. Louis last week.

Rita O'Neill will soon appear in vaudeville in her rural sketch, The Girl from Missouri. Eugene Powers will assist in the production.

Charles W. Butler, of the Lyceum Theatre Stock company, will join Amy Lee in vaudeville at the conclusion of the season of Trelawny of the Wells.

Edward Esmonde, who closed his season with the Forepaugh Stock company on May 13, is making active preparations for the production of The Foolish Mr. Frise, which he will shortly place upon the vaudeville stage. This sketch is considered very strong, and is highly spoken of by those who have read it. Mr. Esmonde will be assisted by his wife, who possesses a fine contralto voice, and every indication points to a successful presentation.

On Sunday evening, at the Pleasure Palace, Jean Chamblin, supported by Charles Giblyn, appeared in Mrs. Jean Pardee Clarke's sketch, Bobby Melville of New York. The performance went admirably, and Miss Chamblin in the title-role, disguised as a boy in order to discover whether her sweetheart is in love with another girl, won hearty applause and laughter from the audience.

VAUDEVILLE PERFORMERS' DATES.

Aimee—Forest Park, Highland, St. Louis, 14-27.
Armanti—Masonic Temple—Chicago, 15-20.
Albertus and Bartram—Kursaal, Geneva, Switzerland, 4-25.
Austin, George—Keith's, Boston, 15-20.
Angela Sisters—Hopkins', Chicago, 15-20, Forest Park, Highlands, St. Louis, 22-29.
Alvan—Halifax, N. S., 8-17, Portland, Me., 18-27.
Aldrich, Charles T.—Alhambra, London, England—indefinite.
Barr and Evans—Poli's, New Haven, 15-20.
Beckwith, Clara M.—Portland, Me., 18-27.
Burkhart, Lillian—Orpheum, Los Angeles, Cal., 8-27.
Bogart and O'Brien—Auditorium, Phila., 15-20.
Barker and Callahan—Keith's, N. Y., 15-20.
Boucicault, Louise Thorndyke—Harlem Music Hall 15-20.
Bicknell—Keith's, Boston, 15-20.
Baxter, W.—Olympic, Chicago, 15-20.
Breton Runkle Trio—Olympic, Chicago, 15-20.
Blackstone Quartette—H. and B.'s, Brooklyn, 15-20.
Barnes and Sisson—Orpheum, Omaha, 15-20.
Brown, Harrison and Brown—Keith's, Phila., 15-20.
Bright Brothers—Cook O. H., Rochester, 8-20.
Boardman, Bertha—Bijou, Wash'n, 15-20.
Barton and Ashley—Keith's, Phila., 15-20.
Boyle and Graham—Orpheum, Kansas City, 15-20, Orpheum, Omaha, 22-29.
Bartellis, The—Portland, Me., 18-27.
Cohan, Fred—Chicago O. H. 15-20.
Cook and Clinton—Masonic Temple, Chicago, 15-20.
Collins, Edna—Auditorium, Phila., 15-20.
Cotton and Long—H. and B.'s, Brooklyn, 15-20.
Clivette—Royal Theatre, Birmingham, England—indefinite.
Caron and Herbert—Keith's, Prov., R. I., 15-20.
Cressy and Dayne—Columbia, St. Louis, 15-20, Orpheum, Kansas City, 22-27.
Cooke and Mais—Boston, Mass., 15-20.
Conway and Leland—Keith's, Prov., R. I., 15-20.
Coulson Sisters—Keith's, Phila., 15-20.
Ching Ling Foo—Keith's, N. Y., 1-20.
Couthoui, Jessie—H. and B.'s, Brooklyn, 15-20.
Columbian Four—Cook O. H., Rochester, 15-20.
Carus, Emma—Proctor's, N. Y., 15-20.
Craig, Mabel—Shutes, San Francisco, Cal., 7-20.
Corinne—New Orleans, 15-20, West End Park 29-June 3.
Campbell and Caulfield—Keith's, Prov., R. I., 15-20.
Constantine Sisters—Keith's, Prov., R. I., 15-20.
Clayto and Clarice—Keith's, N. Y., 15-20.
Carnelo, Alice—Keith's, N. Y., 15-20.
Celeste—Pastor's, N. Y., 15-20.
Curran, Anna Wilmuth—Palace, N. Y., 15-20.
Collins, Tom—Olympic, Chicago, 15-20.
Derenda and Breen—Pastor's, N. Y., 15-20, Palace, N. Y., 22-29.
De Filippes, The—Poli's, New Haven, 15-20.
Daly and Devere—Poli's, New Haven, 15-20.
Davis, Geo. C.—Harlem Music Hall 15-20.
De Wolf, Marie—Olympic, Chicago, 15-20.
Delmonico—Chicago O. H. 15-20.
Dartos, The—Masonic Temple, Chicago, 15-20.
Drawe, Sam—Bijou, Wash'n, 15-20.
Dolan and Lenharr—Auditorium, Phila., 15-20.
De Forests, The—Shea's, Buffalo, 15-20.
Deming, Arthur—Lake Erie Park Casino, Toledo, O., 21-27.
Downs, T. Nelson—Palace, London, England—indefinite.
Dougherty, Hugh—Keith's, Boston, 15-20.
Dunham, Lillian—Keith's, Boston, 15-20.
Drawee—Keith's, Boston 15-20.
Darrow, Mr. and Mrs. Stuart—H. and B.'s, Brooklyn, 15-20.
Dalys, The—Columbia, St. Louis, 15-20.
Dooley and Tenbrooke—H. and B.'s, Brooklyn, 15-20.
Duncan, A. O.—Keith's, Phila., 15-20.
Empire Comedy Four—Forest Park, Highlands, St. Louis, 15-20.
Ellsworths, Three—Chicago O. H. 15-20.
Emmett, Hugh—Masonic Temple, Chicago, 15-20.
Ely and Harvey—Minerva Park, Columbus, O., 15-20.
Eckert and Berg—Auditorium, Phila., 15-20.
Ermani—G. O. H., Hamilton, Canada, 15-20.
Eldridge, Press—Proctor's, N. Y., 15-20.
Earl and Wilson—Keith's, Phila., 15-20.
Ellsworth and Burt—Keith's, Boston, 15-20.
Falke and Semon—Keith's, N. Y., 15-20, Keith's, Phila., 22-27.
Felix and Barry—Shea's, Buffalo, 15-20.
Farron, T. J.—Hopkins', New Orleans, 15-20.
Forbel and Ruge—Keith's, Prov., R. I., 15-20.
Forrester and Floyd—Pastor's, N. Y., 15-20.
Flynn, Joe—Chicago O. H. 15-20.
French, Henri—Shea's, Buffalo, 15-20.
Franklin, Irene—Shea's, Buffalo, 15-20.
Fields, Fanny—Poli's, New Haven, 15-20.
Farrell and Taylor—Harlem Music Hall 15-20.
Fisher and Carroll—Harlem Music Hall 15-20.
Flood Bros.—Palace, N. Y. 15-20.
Ford Bros.—Palace, N. Y., 15-20.
Fox, Will H.—Lake Erie Park Casino, Toledo, O., 21-27.
Fielding—Lake Erie Park Casino, Toledo, O., 21-27.
Gould and Venita—Trocadero, Omaha, 15-20.
Griffin, Girard and Co.—Keith's, N. Y., 22-29, Keith's, Phila., 29-June 3.
Griffiths and Hastings—Pastor's, N. Y., 15-20.
Garnella and Shirk—Harlem Music Hall 15-20.
Gillon, Gertie—Harlem Music Hall 15-20.
Granat, L. M.—Proctor's, N. Y., 15-20.
Gardner, Chas. A.—Olympic, Chicago, 15-20.
Gordon and Hunt—Chicago O. H. 15-20.
Gardner, Helen—Chicago O. H. 15-20.
Grover, Leonard—Bijou, Wash'n, 15-20.
Gracey and Burnett—Bijou, Wash'n, 15-20.
Gaylor and Gaff—Park, Worcester, 15-20, Pastor's, N. Y., 22-29.
Gilbert and Goldie—Auditorium, Phila., 15-20.
Glenroy, James R.—Orpheum, San Francisco, 7-20, Los Angeles, 21-28.
Goggin and Davis—Palace, London—indefinite.
Garrisons, The—England—indefinite.
Havens and Andrews—Keith's, Prov., R. I., 15-20.
Howard and Bland—Fairview Park, Dayton, O., 22-29.
Harpers, The—Keith's, N. Y., 15-20.
Horne, James—Harlem Music Hall 15-20.
Hallen and Fuller—Harlem Music Hall 15-20.
Hawkins, Lew—Forest Park, Highlands, St. Louis, 15-20.
Hunter, Mabel—Olympic, Chicago, 15-20.
Hoey, May—Olympic, Chicago, 15-20.
Harbecks, The—Bijou, Wash'n, 15-20.
Hayes and Lytton—Keith's, Prov., R. I., 15-20.
Herbert, Professor—Keith's, Boston, 15-20.
Howe and Edwards—England—indefinite.
Hart and De Mar—Keith's, Phila., 8-20.
Heath, Marie—Palace, N. Y., 22-29.
Hefron, Tom—Keith's, Boston, 15-20, Central Theatre, Montreal, 22-27.
Hedrix and Prescott—Keith's, Phila., 15-20.
Hayes and Bandy—Keith's, N. Y., 15-20.
Hanson and Nelson—Lyceum, Cleveland, 15-20.
Heron, E. J.—Palace, N. Y., 15-20, Proctor's, N. Y., 22-27.
Hall, E. M.—Proctor's, N. Y., 15-20.
Holland, E. J.—Proctor's, N. Y., 15-20.
Irwin and Hawley—Poli's, New Haven, 15-20.
Judge-Todd Family—Shea's, Buffalo, 15-20.
Jones, Grant and Jones—Pastor's, N. Y., 15-20.
Johnston Bros.—Proctor's, N. Y., 15-20.
Johnson, R. G.—G. O. H., Pittsburg, 15-20.
Johnson, Davenport and Lorella—Bijou, Wash'n, 15-20.
Jesmere, Lillian—Chicago O. H. 15-20.
Kingsley Sisters—Auditorium, Phila., 15-20.
King and Gray—Keith's, Phila., 15-20.
Kenwick, Annie—Masonic Temple, Chicago, 15-20.
Kendall, Ezra—G. O. H., Pittsburg, 15-20.
Kelley Bros.—Cook O. H., Rochester, 15-20.
Kelly and Ashby—Lyceum, Cleveland, 15-20.
King, Florence H.—Proctor's, N. Y., 15-20.
Kessler and Carrick—G. O. H., Pittsburg, 15-20.
Kelly and Violette—Chicago O. H. 15-20.
Kerlin, Louise—Minerva Park, Columbus, O., 15-20.
Kelly and Reno—Auditorium, Phila., 15-20.
Kernell, John—Keith's, Phila., 15-20.
Lawrence Sisters—Olympic, Chicago, 15-20.
Lang, W.—Olympic, Chicago, 15-20.
Leland and Carey—Olympic, Chicago, 15-20.
Lelliott, Busch and Lelliott—Gilmore's, Springfield, 15-20.
Leonard, Ed—Keith's, Phila., 15-20.
Litchfield, Mr. and Mrs. Neil—Idlewild Park, Newark, O., 22-27.
Loftus, Cissie—Keith's, N. Y., 15-20.
Letto and Dello—Pastor's, N. Y., 15-20.
Le Roy, Harry—Harlem Music Hall 15-20.
Leavitt and Nevello—Proctor's, N. Y., 15-20.
Le Clair and Hays—Forest Park Highlands, St. Louis, Mo., 15-20.
Le Roy and Clayton—Columbia, St. Louis, 15-20.
Lincoln and Gillett—Keith's, Boston, 15-20.
La Reaves, The—Lake Erie Park Casino, Toledo, O., 21-27.
Lozree—Cook O. H., Rochester 15-20.
Le Clair, John—Orpheum, San Francisco, 7-20.
La Fafalla—Auditorium, Phila., 15-20.
Latell, Ed—Pastor's N. Y., 15-20.
Leech, Al., and Three Rosebuds—Shea's, Buffalo, 15-21.
Maxwell and Simpson—Masonic Temple, Chicago, 15-20.
Murphy, Mark—Minerva Park, Columbus, O., 15-20.
Morton and Revelle—H. and B.'s, Brooklyn, 15-20.
Meier, Dave—H. and B.'s, Brooklyn, 15-20.
Midgleys, The—Lyceum, Cleveland, 15-20.
Melville and Stetson—Columbia, St. Louis, Mo., 15-20.
Mudge and Morton—Keith's, N. Y., 15-20, Park, Worcester, 22-27.
Melville, Rose—Keith's, Boston, 15-20.
McIntyre and Heath—Keith's, Boston, 8-20.
Mack and Fenton—Casto, Fall River, 15-20.
Morris, Felix—Keith's, N. Y., 15-20, Keith's, Phila., 22-29.
Manhattan Comedy Four—Gilmore's, Springfield, 15-20.
Mora, Helene—Keith's, Phila., 15-20.
Mimic Four—Palace, N. Y., 15-20.
Macusker, Inez—Cook O. H., Rochester, 15-20.
Marshall, Edna Bassett—Poli's, New Haven, 15-20.
Meeker Baker Trio—Shea's, Buffalo, 15-20.
Metweef Troupe—Forest Park Highlands, St. Louis, 15-20.
McAvoy and May—Forest Park Highlands, St. Louis, 15-20.
Mortons, Three—Forest Park Highlands, St. Louis, 15-20.
Moreland, Thompson and Roberts—Columbia, St. Louis, 15-20.
Morelle Trompe—Lake Erie Park Casino, Toledo, O., 21-27.
Mason and Francis—G. O. H., Pittsburg, 15-20.
Manning, James—Olympic, Chicago, 15-20.
Marion Bros.—Olympic, Chicago, 15-20.
Mignon, Baby—Chicago O. H. 15-20.
Nondescript Trio—Proctor's, N. Y., 15-20.
Newhouse and Woodward—Olympic, Chicago, 15-20.
Norworth, Jack—Minerva Park, Columbus, O., 15-20.
Natus, Joe—Palace, N. Y., 15-20.
Niblo, Fred—Orpheum, Omaha, 15-20.
Nobles, The—Keith's, Prov., R. I., 15-20, Keith's, N. Y., 22-27.
O'Brien and Havel—Poli's, New Haven, 15-20.
Patrice—Lyceum, Cleveland, 15-20.
Pantzer Bros.—Columbia, St. Louis, 15-20.
Palmer, Minnie and co.—Chicago O. H. 15-20.
Perry and Hylands—Auditorium, Phila., 15-20.
Potter Children—Halifax, N. S., 8-17, Portland, Me., 18-27.
Polk, Dan—Keith's, N. Y., 15-20, Harlem Music Hall 22-27.
Polos, The—Keith's, Phila., 8-20.
Papinta—Keith's, Boston, 8-20.
Rowe, William—Keith's, Prov., R. I., 15-20.
Renard and Preston—Pastor's, N. Y., 15-20.
Revere and Fields—Palace, N. Y., 15-20.
Robyns, Mr. and Mrs. W.—Lake Erie Park Casino, Toledo, O., 21-27.
Renwood, Minnie—Olympic, Chicago, 15-20.
Rosaire—Minerva Park, Columbus, O., 15-20.
Reynolds, Jenny—Minerva Park, Columbus, O., 15-20.
Ring, Blanche—Auditorium, Phila., 15-20.
Rappo Sisters—H. and B.'s, Brooklyn, 15-20.
Royce, Ray L.—Keith's, Phila., 22-27.
Romalo Bros.—Lake Erie Park Casino, Toledo, O., 21-27.
Reno and Richards—Masonic Temple, Chicago, 15-20.
Raymond and Clarke—Keith's, Phila., 15-20.
Rosco, Prof.—Proctor's N. Y., 15-20.
Ramsey Sisters—Proctor's, N. Y., 15-20.
Riley and Hughes—Bijou, Wash'n, 15-20.
Russell Brothers—Pastor's, N. Y., 15-20.
Solaret—Dunfee, Syracuse, 8-22.
Sennetts, Six—Keith's, Phila, 15-20.
Sherman and Morrissey—Omaha 15-21, Orpheum, Kansas City, 22-29.
Streator Zouaves—Chicago O. H. 15-20.
Satour Brothers—Keith's, Phila., 15-20.
Siegel, Samuel—Cook O. H., Rochester, 15-20.
Simpson, Cheridah—Lyceum, Cleveland, 15-20.
Sidman, Mr. and Mrs. A.—Keith's, N. Y., 15-20.
Swan and Bambard—Pastor's, N. Y., 15-20.
Simmons and Gibbs—Pastor's, N. Y., 15-20.
Seligman, Minnie—Proctor's, N. Y., 15-20.
Stanton and Arze—Palace, N. Y., 15-20.
Satterlee, Jennie—Olympic, Chicago, 15-20.
Spence and Sartelle—Chicago O. H. 15-20.
Saville Sisters—Gilmore, Springfield, 15-20.
Schultz, Minnie—H. and B.'s, Brooklyn, 15-20.
Sheehan and Kennedy—Keith's, Boston, 15-20.
Terry and Lambert—Auditorium, Phila., 15-20.
Thornton, Bonnie—Auditorium, Phila., 15-20.
Thornton, James—Auditorium, Phila., 15-20.
Traske and Gaddon—Chicago O. H. 15-20.
Turton, John E.—Halifax, N. S., 8-17, Portland, Me., 18-27.
Tierney, J. T.—Alhambra, Milwaukee, 22-27.
Thomas and Barry—Minerva Park, Columbus, O., 15-20.
Viona Sisters—Keith's, N. Y., 15-20.
Van and Nobriga—Proctor's, N. Y., 15-20.
Vonletti and Carlos—Chicago O. H. 15-20.
Walker and Wilson—Chicago O. H. 15-20.
Williams and Tucker—Cook O. H. Rochester, 15-20.
Watson, Hutchinson and Edwards—Keith's, N. Y., 15-20, Keith's, Phila., 22-29.
WILDER, MARSHALL P.—Palace, N. Y., 15-20, Lyceum, Cleveland, 22-29.
Williams, Gus—Keith's, Prov., R. I., 15-20.
Windom, William H. and B.'s, Brooklyn, 15-20.
Whitman, Frank—N. Y. Theatre, N. Y. City—Indefinite.
Wilson, Al. H.—Lyceum, Cleveland, 15-20.
Wartenberg Bros.—Keith's, Boston, 15-20.
Wilson, Knox—Columbus, St. Louis, 15-20.
Willett and Thorne—Worcester, Mass., 15-20, Pastor's, N. Y., 22-29.
Walters, Hy.—Poli's, New Haven, 15-20.
Whipple, Waldo—Keith's, Prov., R. I., 15-20.
Wills, Estella—Pastor's, N. Y., 15-20.
Welby, Pearl, Keys and Nellis—Proctor's, N. Y., 15-20.
Wilson and Leicester—Palace, N. Y., 15-20.
Westons, Three—Keith's, Boston, 15-20.
Wormwood, Prof.—Grand O. H., Pittsburg, 15-20.
Wilson and Halpin—Cook O. H., Rochester, 15-20.
Weston, Willie—Olympic, Chicago, 15-20.
Waterbury Bros. and Tenny—Masonic Temple, Chicago, 15-20.
Wayne and Caldwell—Gilmore, Springfield, 15-20.
Wilson Family—Auditorium, Phila., 15-20.
Yarrick, Prof.—Palace, N. Y., 15-20.
Zarnes—Pastor's, N. Y., 15-20.
Ziska—New Gilmore, Springfield, Mass., 15-20.

MATTERS OF FACT.

Hennessy Leroyle will play two nights at Allentown, Pa., this week, closing his season May 18. On Tuesday he will present Other People's Money for the benefit of the Masons and on Thursday for the ushers' benefit. The house has been sold out for both occasions.

As Robert D. MacLean and Odette Tyler will play the leading roles in Phroso next season, the scenery used in their production of Othello, The Merchant of Venice, and Romeo and Juliet is offered for sale by Augustus MacLean, Shepherdstown, W. Va.

Walwin Woods, engaged with the Oakland Park Stock, St. Louis, Mo., for the Summer, will consider offers for next season.

The scenery used in the production of Wine, Women and Song will be sold at public auction at 140 West Thirty-ninth street on Thursday, May 18, at 11 A.M.

Beresford Webb has appeared in Caste, The Sporting Duchess, Sporting Life, etc. He is not only an actor of sterling quality but a qualified accountant and experienced business-manager. He invites propositions in either capacity for next season.

Augustus MacLean, who played Antonio, Roderigo, Tybalt, etc., in the MacLean-Tyler-Hanford productions, achieving success in each of these roles, will consider engagements for next season. He may be addressed at Shepherdstown, W. Va.

With a new swell wardrobe and the latest songs Robert M. Edwards is making a hit in his specialty, The Man from England. He is continuing in the vaudeville the favorable impression he made as an English swell the past season.

At Sandusky, O., May 6 the J. C. Lewis Si Plunkard company closed its twelfth annual tour of thirty-nine weeks, the past season being the biggest since 1893. Mr. Lewis left for his Summer home at Mt. Clemens. Bob Mack, his manager, who has been associated with him the past nine seasons, departed for Indianapolis to commence paving the way for next season. Fred S. Gibbs will rewrite and reconstruct the comedy during the Summer. A band and orchestra will be a feature next season.

Dean Bailey writes that he has secured control of the plays Nan the Mascotte, Clover Farm, Finnigan's Fortune, The Doctor, Down in Dixie, A Family Affair, The Man from Maine, The Jail Bird, A Gilded Youth, A Loyal Friend, and Rio Grande.

Charles Francis Gibney, late of the Meffert Stock company, Louisville, is at liberty for the Summer.

The Burglar is playing a Spring and Summer season under the management of W. L. Buchanan. The roster includes E. F. Benton, advance representative; H. H. Horton, stage-manager; Albert Lang, Randolph Murray, Charles Drake, Ed Hume, Dell Ellerson, Clara Langley, Hortense Dean, and Little Doris.

Mabel Wright, a New York girl and a winner of one of the Stanhope-Wheatcroft scholarships, has received an offer for leading business with On the Wabash.

A Summer stock company will be put in at Lothrop's Opera House, Worcester, Mass., under the management of Alf G. Herrington. Only high-class plays will be presented. The season will open June 5. A full dramatic company is now being engaged.

Madame Vance, whose costumes and gowns worn by leading professionals at New York productions were the talk for several seasons, has re-established herself at her former studio at 1453 Broadway, where she would be pleased to hear from her old friends.

Any one knowing or hearing of the whereabouts of Edna Browning, known in private life as Mrs. Edward L. Frenyear, or whether she be dead or alive, will confer a favor on her only daughter by sending her the information. It was reported that she was killed in a railroad accident while traveling in the South about thirteen years ago while a member of one of Kiralfy's companies. She was a dancer and soubrette. Foreign dramatic papers please copy and oblige Mabel Frenyear, care of J. E. Allien, Walton Avenue and 163d Street, New York City, U. S. A.

James W. Bankson closed with James A. Herne on Saturday, and is negotiating for The Christian next season.

Maurice Hedgee, who played Zeb Lane in At Piney Ridge, was highly praised for his effective performance. He is disengaged for the next season.

A good opportunity to put in the Summer cheaply at a pleasant resort, Patchogue, L. I., is offered a couple who will share expenses by Dowling, P. O. Box 552, Patchogue, L. I.

Bryan and Martin are the new managers at Ashland, Ky., where the New Ashland has been remodeled and renovated. Business is in excellent condition and visiting attractions will have a prosperous population of 14,000 to draw from.

A Summer stock company, headed by a well-known actor and booked in two big cities in Pennsylvania, wants a manager with $250 to take hold of the business affairs of the organization, who should address "Summer Stock," care this office.

W. W. Cole, who so ably managed the Trocadero, Omaha, Neb., last season, will again look after the business of this house. The Fred Krug Brewing Company are the owners of the theatre and have made the Trocadero thoroughly metropolitan in all of its appointments. The best vaudeville acts are booked, special inducements being extended to successful New York acts which have not been seen West.

Winona Bridges, having closed a thirty weeks' engagement with the Grand Opera House Stock company, Indianapolis, has returned to New York.

Merwyn Dallas, although in receipt of several offers for next season, has not yet signed. He closed recently with Rupert of Hentzau.

John W. Bankson, having closed his season with James A. Herne, is open to offers for the Summer and next season.

Charles H. Pearson, a professional trumpeter, is open to offers.

The old Phœnix, Ariz., Opera House was damaged by fire April 28. The house has not been used for theatrical performances for some time.

Born.

FERRY.—A son to Mr. and Mrs. Edwin Ferry, at Oskaloosa, Iowa, May 2.

GIBNEY.—A son to Mr. and Mrs. Charles Francis Gibney.

ZIMMERMAN.—A daughter to Mr. and Mrs. Charles Zimmerman (Ella Zimmerman), at Buffalo, N. Y., on May 8.

Married.

ALLEN—PAGE.—Eugene Kelcey Allen and Lillian Page, at New Haven, Conn., on May 6.

HOLMES—FLYNN.—At Providence, R. I., on May 8, by Rev. Joseph Hughes, Pollie Holmes and Joseph R. Flynn.

HOLMAN—HEATH.—A. E. Holman and Mamie Heath, at St. Louis, May 13.

Died.

ABERCROMBIE.—John Abercrombie, at Eau Claire, Wis., April 20, aged 72 years.

ACKERMAN.—Theodore Ackerman, at Erie, Pa., May 5, aged 24 years.

ADAMS.—Melytha Adams, at Ridley Park, Pa., on May 7, of nervous prostration, aged 25 years.

BECQUE.—Henri Becque, in Paris, France, on May 12, aged 62 years.

BEVERLY.—Alfred Edward Beverly, at St. John, N. B., May 5, aged 42 years, of pneumonia.

FURNISS.—Alexander Furniss, at Barrie, Ontario, on May 11, of pneumonia, aged 24 years.

LAYTON.—Richard Layton, in Philadelphia, Pa., on May 14, aged 43 years.

MEIS.—John Meis, at Ashland, Wis., May 6, of pneumonia.

PATTINI.—Madame Rafaela Pattini, in Berlin, Germany.

STEWART.—Charles F. Stewart, at Passaic, N. J., on May 10, of apoplexy, aged 36 years.

SANDERSON.—T. D. Sanderson, at Rich Hill, Mo., May 4.

SHOTWELL.—Mrs. Sarah R. Shotwell, in New York city, on May 5.

STRATTON.—Anson N. Stratton, in Brooklyn, N. Y., on May 13, of heart failure, aged 66 years.

ZANFRETTA.—Alexander Zanfretta, in Brooklyn, N. Y., May 14.

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VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—The most refreshing thing in vaudeville this week is the initial appearance of William H. West's big minstrel carnival. Mr. West's co. is made up of several excellent entertainers who have specialties worthy of notice. The first part presents the entire co. in a nicely arranged musical melange, and possibly the best quintette of minstrel vocalists before the public: R. J. Jose, H. W. Frillman, Charles Kent, Clement Stewart, and Ed Gorman. The music rendered by these exceptional vocalists, together with an otherwise well selected vocal corps, was delightful. Graceful Carrol Johnson, McMahon and King, Lewis and Ernest, and several other splendid performers were thoroughly enjoyable, not forgetting Horace Goldin, who is wonderfully clever and developed both charm and skill in legerdemain. William H. West appeared in the finale as Captain Sigsbee, and looked the famous captain to a dot. Everything points to a profitable two weeks' engagement, which is the rule since Jacob Litt took the management of McVicker's.

The co. which appeared at the Haymarket for two performances last Sunday was made up of Minnie Palmer, Joe Flynn, Max Million and Ben Shields, Lorenz and Allen, Spence and Sartelle, Vouletti and Carlos, Harry Moore, Adams and Adams, George Lashwood, and Lisbon and McCoy. This was the first of the series of special Sunday shows inaugurated by Kohl and Castle.

Olympic: The bill is headed by Jennie Satterlee and her co., who appear in a bright one-act affair. Charles A. Gardiner (Karl) sings as sweetly as of yore, and is a happy spot in the bill. Others are Manning and Weston, Minnie Renwood, "Tom" Collins and his boxing kangaroo, William Baxter, Lawrence Sisters, William Lang, Breton-Runkle Trio, Mabel Hunter, Leland and Carey, May Hoey, Marion Brothers, Marie de Wolf, and Newhouse and Woodward.

Minnie Palmer is the star at the Chicago Opera House this week in Rose Pompon. The Streator Zouaves are seen in their lightning drills. Other entertainers are Joe Flynn, Kelly and Violetti, Spence and Sartelle, Baby Mignon, Vouletti and Carlos, Lillian Jasmere, Gordon and Hunt, Walker and Wilson, Fred Cohan, Three Ellsworths, Condon and Norsando, Delmonico, Traske and Gladden, and Helen Gardner.

The stock co. at Hopkins' Theatre is reviving Michael Strogoff in very creditable fashion. The good old play serves to keep one's blood circulating. Specialties by Blocksom and Burnes, Annie Hart, Musical Dale, and the Three Angels Sisters are being favorably received.

After a fairly good three weeks' stay at Sam T. Jack's the Bowery Burlesquers have departed, or rather closed the season, and Manager Enson offers a house show called the Chow Chow Burlesquers as the current attraction.

The Park still gives its patrons vaudeville bills of considerable merit.

Those in the opening programme of the Masonic Temple are Maxwell and Simpson, Reno and Richards, the Dartos, Cooke and Clinton, Armanti, Annie Kenwick, Hugh Emmett, and Waterbury Brothers and Tenny.

Items: Manager Ed Stair has installed a stock burlesque at the Great Northern under the lead of Ward and Vokes. The first of the travesties is called The Floor Walkers, which is in three parts called The Three Must-Get-Theres, Sponging Life, and Other Happy Thoughts. The cast is competent. There will be opportunity to dwell at more length later on the Floor Walkers.—Matt Berry has had a very successful season so far with his Coontown 400 co.; he had a wonderfully good week of it at the Great Northern last week.—Sans Souci Park opens 29, and Ferris Wheel Park also opens at an early day, together with several other similar resorts.

WILLIAM FITZGERALD.

BOSTON, MASS.—Rose Melville is the feature of the week so far as vaudeville circles are concerned. The instant success which she made in By the Sad Sea Waves makes her reappearance very welcome. She is supported by Richard Ridgley, Francis Denton, and Laura Denio. Papinta's farewell appearances are announced, and the regret is universal, for she has made a greater success than ever. The other features are the Four Cohans, McIntyre and Heath, Herbert's dogs, Hughey Dougherty, Wartenberg Brothers, Ellsworth and Burt, Drawee, Tom Hefron, Sheehan and Kennedy, Lillian Durham, Lincoln and Gillett, Bicknell, the Three Westons, George Austin, and the biograph.

Miaco's City Club is back at the Lyceum, with several new features in the organization. Marie Henry now takes the leading character in the burlesque, and the olio presents Nellie Waters, the Leon Sisters, Dean and Franks, Charland and Searles, Lew Palmer, Joe Nester with Misses Wren and Holland, Carrie Fulton, and O'Brien and Buckley.

For the smoking concerts at the Palace the burlesque stock co. will be assisted by the Wright Sisters, the Three Gardners, Al. Patterson, Sheridan and Forrest, and Cessy Grant and Rita Durand.

The Gay Masqueraders are at the Howard Athenæum with the Kinsners, McCabe and Daniels, Cooke and Mais, Bud Snyder, Nick Brown and Lyda Camille, the California Four, and Mabel Carew. The house olio introduces Jess Dandy, Margaret Rosa, Mr. and Mrs. Jimmie Barry, Will G. Hafford, Coogan and Bacon, Pete La Marr, the Sheerans, Bob Brannigan, Chalk Saunders, and Mlle. Perkins.

Among the vaudeville attractions at Austin and Stone's are Dollie Chapman, Moran and Morton, Mazie and Tommie, Sisters Princto, Smart and Williams, Florence Zellar, Frederick and Stevaro, Susie and Mamie Payne, Henry T. Waite, Monsieur Mathieu, Mullaly and Neary, and the Bonner Sisters.

They have a biograph picture taking apparatus located in Boston now, and there are frequent expeditions sent out under the efficient direction of M. J. Keating, who knows just what the public wants. The latest was out to Newton, where the rescue of two children by means of the fender of an electric car was admirably carried out.

The Herrmanns are to play their first Boston engagement at the Boston next week. Adelaide Herrmann has already become a great favorite here, but this will be the first appearance of her nephew.

Ching Ling Foo, the Chinese conjurer, is announced as soon to come to Keith's. JAY BENTON.

PHILADELPHIA, PA.—It is always a pleasure to visit Keith's Theatre. Something entertaining is sure to be going on at this model and well-regulated amusement palace. This week the programme offers Helene Mora, Joseph Hart and Carrie De Mar in The Quiet Mr. Gay, A. O. Duncan, Six Sennetts, Brown, Harrison and Brown, Brothers Satour, contortionists; Barton and Ashley, Hedrix and Prescott, King and Grey, Raymond and Clark, Coulson Sisters, Earle and Wilson, Ed Leonard, and the biograph. Continuous large patronage.

Rose Sydell's London Belles are welcome visitors at the Trocadero, and, in spite of the lateness of the season, are sure of good returns. The specialists are Karina, Richmond and Clements, Campbell and Hart, the great Hilton, Chatham and Ruger, and Fonti Boni Brothers. Rose Sydell opens with Widow Wynne's Reception, closing a lengthy programme with a lively burlesque. Next week Monte Carlo Girls. Closing of season week of 29 with Sam Dessauer's Hot Air Club.

The Bon Ton Burlesquers are at the Lyceum, giving two performances daily.

Buffalo Bill's Wild West Show arrives in town 29 for week. S. FERNBERGER.

WASHINGTON, D. C.—The new attractions at the Bijou week 15 comprise Leonard Grover, assisted by May Noble and Florence Thropp, Bryant and Saville, Rieley and Hughes, Bert and Fannie Leslie, William and Kittie Harbeck, and Bertha Bordman and Sam Drane. A testimonial was tendered by Managers Johnson and Ritter to the ladies of the stock co. 14, when a crowded house was in attendance. The bill included Nina Collins, Teddy Pasqueulena, Flora Scott, Dot Davenport, Sol Goldsmith, Flora Parker, Sidonne Dixon, Fanny Flynn, Barry Thompson, Hilda Howard, Sam Adams, Annie Carter, William F. Thornton, Violette Varney, Minnie McCahan, George Diamond, Charles De Forrest, Clara Higgins, Fanny Howard, Ethel Le Van, Allie Danish, Jack Flood, Ruby Leona, Lotta Hill, Florence Brown, Maud Woody, Stella Wood, Anna Danish, Vera Cameron, Ruth Boecher and Mabel Brown.—The Broadway Burlesquers open a return engagement this week at the Lyceum presenting Gay Monte Carlo with success. Among the specialists are Smith and Cook, Le Clair and Leslie, Bennett and Rich, Dave Lewis, Mitchell Sisters, Merritt and Rozella, Cohen and Gardner, and Marie Richmond. Boeber Crane co. comes 22.

JOHN T. WARDE.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, resident manager): The Four Cohans, who were re-engaged for a second week 8-13, were the topliners, and made another emphatic hit with Money to Burn. Other turns by Herbert's dogs, Hughey Dougherty, Laurance Crane, A. O. Duncan, Watson Hutchins and Edwards, Eddy Family, Barton and Ashley, Knight Brothers, Lillian Durham, Tom Heffron, Coulson Sisters, and biograph. Week 15-20: Milton and Dolly Nobles, Caron and Herbert, Hayes and Lytton, Gus Williams, Frobel and Ruge, Conway and Leland, Campbell and Caulfield, Waldo Whipple, Havens and Andrews, William Rowe, Terry and Lambert, Three Constantine Sisters, biograph.—Olympic (A. A. Spitz, manager): Miner and Van's Bohemian Burlesquers were here 8-13. Billy Van, Vevie Nobriga, Frank A. Evans, W. A. Vidocq, Fisher and Jansen, the Franchonette Sisters, Myrtle Tressider, and Bobbie North appeared. Co. closed season here 13. A benefit was tendered Van and Nobriga 12. Fred Irwin's Majestic Burlesquers 15-20.—Westminster (George H. Batcheller, manager): London Gaiety Girls 8-13. Ed B. and Rolla White, Maude De Lora, Conors and Dunn, Powers and Hyde, Maggie Meredith, McAvoy and Mills, and Phyllis Ruffell are in the co. Moulin Rouge 15-20.—Item: The inmates of several charitable and similar local institutions were given an afternoon's pleasure through the generosity of B. F. Keith, who extended invitations for them to visit his theatre: Children of St. Mary's Orphange, Home for Aged Men and Women, and St. Elizabeth's Home for Invalids, Tobey Street Home, R. I. Institute for the Deaf, and R. I. Catholic Orphan Asylum were present on different days. Special seats were reserved for them, and everything possible was done to make these occasions long to be remembered by the recipients of Mr. Keith's courtesy.

HOWARD C. RIPLEY.

BUFFALO, N. Y.—Warm weather seems to have little effect upon the patronage at Shea's. The house is crowded at each performance with phenomenal regularity. The secret, of course, lies in the excellence of the bills, than which there are none better in vaudeville. The programme 8-13 included Minnie Dupree, George Wilson, Marco Twins, Alma Doerge, Aimort and Dumont, Hanson and Nelson, the Midgleys, and the biograph. Bill 15-20 includes Henri French, Al. Leech and the Three Rosebuds, Felix and Barry, Todd Judge Family, the De Forests, Irene Franklin, Meeker-Baker Trio, and the biograph.—The City Sports co. did good business at the Court Street 8-13. The co. proved better than the average. The olio included Farnum and Nelson and A. C. Lawrence, who seemed to catch on. This house closes 13.—At Wonderland interesting curios and a good vaudeville programme was the bill. The house is to be greatly improved during the Summer.—Item: The European Sensation co., which appeared at the Court Street last week, came to grief in this city. Salaries were not paid, and several of the performers found it difficult to raise funds with which to leave the city. Managers Bagg and Wegefarth came to the rescue of several of the unfortunates. RENNOLD WOLF.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, manager): Mr. Poli gave his patrons an excellent bill week of 8-13, and despite the warm weather the house was crowded at every performance. Bonnie Thornton was the feature, and, although suffering from a cold, she succeeded in keeping her audience in good humor for twenty minutes. Her monologue was up-to-date, her parodies new, and her gown stunning. Another important act was that of Dolly B. Mestayer, who played for the first time a sketch by James R. Carey, entitled Bride and Groom. The playlet is cleverly constructed, and laughs were frequent, but the hit was made when Miss Mestayer sang "Whistling Rufus" with her two clever pickaninnies. A word of praise is due Mr. Travis for the excellent way in which he played the porter. Others on the bill were: Lelliott, Busch and Lelliott, Emery and Marlow, Mr. and Mrs. Stuart Darrow, the Casino Comedy Four, Mlle. Scott, and the biograph. For week 15-20: Flo Irwin and co., O'Brien and Havel, the De Filippis, Fanny Fields, Edna Bassett Marshall and co., Daly and Devere, Harry Walters, and Barr and Evans.

JANE MARLIN.

SAN FRANCISCO, CAL.—An excellent bill was presented at the Orpheum week April 30-6. The Hawthorne Sisters were very much liked in a romantic sketch called The Willow Pattern Plate. George W. Day was good as ever. The Valdares are clever bicyclists. The Nelson Sisters did a skillful acrobatic turn. Lillian Burkhart appeared in My Aunt's Advice. She was excellent, and San Francisco will hail her return in the near future. The Jackley Wonders amused, so did John and Harry Dillon. Five new turns are billed for week 7: Hugh Stanton and Florence Modena, Baby Lund, James Richmond Glenroy, Zazelle and Vernon, and John Le Clair.—Items: Ola Hayden, the female baritone, still entertains at the Chutes.—Carmulier's Orchestra, with Mae Tunison and Miss Whitman, at the Oberon. FRED S. MYRTLE.

JERSEY CITY, N. J.—Bryant and Watson's American Burlesquers opened at the Bon Ton 8-13 to good business. The opening act is something entirely new. In it are given exceedingly clever imitations of all the prominent generals in the late war. W. B. Watson is the star as General Levy. In the olio are Mildred Murray, Leslie and Curdy, Watson and Dupree, Perry and Burns, and Lucy and Carrie Monroe. A Goose Chase is a very good closing burlesque and introduces a large female chorus. A number of specialties are introduced. Metropolitan Burlesquers 15-20.—Item: Manager Tom Dinkins and the attaches of the Bon Ton are up for a benefit 14. The sale has been big. WALTER C. SMITH.

CLEVELAND, O.—At the Star the Roeber and Crane Vaudeville Athletic co. held forth 8-13. Clark Brothers Royal Burlesquers 15-20.—The Lyceum presents as its headliner week of 15 Patrice in A New Year's Dream. The rest of the bill will be furnished by Kelly and Ashby, Cheridah Simpson, Al. Wilson, the Midgleys, and Hanson and Nelson.—Item: In addition to the Bal Petite given by the pupils of M. F. Trostler at the Cleveland 11-13 a fine vaudeville bill was given, with Mark Murphy as the chief attraction. George H. Fielding, the Musical Ravens, the Baker Children (formerly of the Cummings Stock co.) in several clever songs and dances, and others were also in the bill. WILLIAM CRASTON.

ALBANY, N. Y.—Leland Opera House (F. F. Proctor, manager; P. F. Nash, resident manager): Week 8-13 opened to good business with a strong bill, including John Kernell, E. J. Heron and co. in a funny sketch called A Friend of the Family, Ward and Curran, Flood Brothers, Anna Wilmuth, Folly Trio, Mattie and Pat Rooney, and Pepita and Rosita. Gilmore and Leonard 15. This house will remain open all Summer with the Frederick Bond co. as the attraction. Gaiety (Agnes Barry, manager): The regular season has closed. Attaches' benefit 15.

CHARLES N. PHELPS.

PITTSBURG, PA.—At the Grand, a first-class bill was given week of 8-13, comprising Caron and Herbert, Edward Reynard, Cook and Clinton, Belmont and Weston, and Annie Wilks. Next week Ezra Kendall heads the bill.—The White Crook Burlesquers opened at the Academy of Music 8 to a packed house, giving a fine bill. Roeber and Crane co. next week. E. J. DONNELLY.

PORTLAND, ORE.—Fredericksburg (Louis Dammasch, manager): For two weeks ending 7 to good business: Lillian Arnold and Gladys Jewell, William Walton, Georgie Grouard, Flora du Bois, and Ida Howell.—Coliseum (Will Brown, manager): Leondo Brothers, Linsley, and the Marinette Family, fortnight ending 7, to fair business.

O. J. MITCHELL.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, lessee; W. B. McCallum, resident manager): Business good week 8-13. Owing to illness William Windom and his Blackstone Quartette canceled and their time was filled in by the Gardner Brothers. The olio also included Charles Hooker and Ma Belle Davis, Monroe and Mack, Annie Whitney, Delmore and Wilson, Fields and Salina, and the Brothers Bright. Williams and Tucker, Samuel Seigel, Inez Macusker, Columbian Four, Lazelle, Wilson and Halpin, and the Keeley Brothers 15-20.—Items: The Cook Opera House is to be overhauled and enlarged to nearly double its present capacity. The improvements will commence immediately after close of present season.—Manager McCallum, of the Cook, has been secured to manage amusements at Ontario Beach the coming Summer.

LOS ANGELES, CAL.—Orpheum (Thomas J. Myers, manager): Edwin Favor and Edith Sinclair were the heavy typers for the week 1-7 and met with great success in their cleverly rendered sketch. A High Roller. Way and Maitland scored a deserved hit in a mélange called Coontown Troubles. The Escamillos proved exceedingly clever acrobats. Sherman and Morrissey's acrobatic comedy found favor with the topliofters and Clarice Vance received many encores for her coon songs. The holdouts, the Hengler Sisters and La Petite Lund, continued to be vastly popular. Business large. Announced 8: Lillian Burkhart in The Lady of the Rowan Tree, George W. Day, the Jocklevs, Al. and Mamie Anderson, and Rio Brothers.

ST. PAUL, MINN.—Olympic (S. Fink, manager): Week 8-13 fair business. Entertainers are Mlle. St. Armand, the Becker Children, Mlle. Modesta, the Leonis, Lulu Joardwin, Cereta, Rose Wentworth, Polly O'Neill, Walter Kew, Bob Cunningham, Charles Gardner, and Charles Ellsworth.—Palm Garden (A. Weinholzer, manager; Sam Green, business-manager): Week 8-13 large houses. Good olio by Bessie Louise King, Irene Lawrence, Viola Mason, Lilly Merrill, Gussie White, Frankie Primrose, Anne Goldie, Chris Meyers, Sam Green, Eddie Perry.—Tivoli (John Straka, proprietor): Week 8-13 opened to good business. Lottie Holmes, Alma Rutherford, and Ros P. Gleason are the favorites.

MINNEAPOLIS, MINN.—An excellent programme was presented at the new Harmon's Theatre week 8. Cole, Henderson and Cole created a sensation in their triple trapeze performance. Rose Winchester sang several vocal numbers very pleasingly. Nellie Tuson demonstrated her ability as an expert rifle shot. Alex B. Butler caught the house in his dancing. Darling and Preston won favor with their coon songs, and the Rosar Trio continued their success of last week in musical novelties. The management is sparing no expense to make the new venture a success, and the patronage thus far has been encouraging.

TORONTO, CAN.—O. A. Kerns has been engaged by the Empire to put on sketches, and is meeting with a great deal of success. He has been furnished with some good material by Manager Doc A. McConnaughy, and his work is finished and entertaining. The bill 8-13 included Will E. Harland, Marion and Dean, Babe Riel (who has completed her fourth week here), Thompson and Green, Sadie Hart, Fanny Granger, Gilbert Sisters, and Professor J. A. McElhaney.—The Bijou is dark, presumably for the remainder of the season. Dick and Alice McAvoy, who have been visiting relatives here, open in Dayton, O., 16 on the Burt circuit.

NEWARK, N. J.—Waldmann's Opera House (Louis Robie, manager): The Monte Carlo Girls were the drawing cards 8-13. In the olio were Brothers Abacco, Hi Tom Ward, Eva Swineburne, Dumont Sisters, and Tom Carrick. A burlesque entitled Ki Ki is fair. Gay Morning Glories 15-20. Flynn's Big Sensation 23-28.—Krueger Auditorium (Harry S. Healey, manager): The bill for the Sunday concert 7 was furnished by Raymond, West and Sunshine, Hyberta Pryne, Fredericks Brothers, Ed Leonard, Laurence and Oretta, Derenda and Breen, and Terry and Lambert.

RICHMOND, VA.—Bijou (Jake Wells, manager): The excellent bill presented this week is turning people away nightly. The olio includes Morton and Revelle, Review Comedy Four, Mazuz and Mazet, Williams and Adams, Mamie Fulton, Nester and Bennett, and Ford and Davern.—Item: Manager Thomas G. Leath, of the Academy, who will be manager at the Auditorium during the Summer months, left for New York 11 to complete his bookings for the best array of talent ever seen here. The Auditorium will open June 5.

KANSAS CITY, MO.—Orpheum (M. Lehman, manager): Clifford and Huth in their clever comedy act headed a strong bill which made a decided hit 7-14. McAvoy and May, an exceedingly funny duo, were also hilariously received. The Gypsy Quintette was a popular feature, and Manning and Weston in singing act were good. The Franklin Sisters, singers and dancers, were clever, and Florrie West was popular in songs. Fred Niblo with jokes and De Boe in trapeze bar act completed the bill.

PATERSON, N. J.—Bijou (Ben Leavitt, manager): Little Egypt and her burlesquers were the attraction that filled the house almost nightly week ending 12. In the olio were Armstrong and Porter, Garnold and Gilmore, John and Lillie Black, Hastings and Wright, and Virginia Seymour. Little Egypt did her dance in the burlesque Oh, What a Night. Monte Carlo Girls 15-20.

OMAHA, NEB.—At the Creighton-Orpheum, Felix Morris is delighting the audiences in The Vagabond, which will be followed later in the week by Percy Pendragon. Prominent on the programme are: Pantzer Brothers, Barnes and Sisson, Esmeralda, Hanley and Jarvis, Maude Meredith, and Lester and Stevens.—At Wirth's Music Hall: George Novello, Anna Efferodt, Hopper and Star and Ella Dunbar.

NORFOLK, VA.—Auditorium (James M. Barton, proprietor): The following clever people are giving an excellent bill week 8 to full houses every night: Manning and Du Crow, Madeline Sodal, Petite Addie Favart, Evans and Grant, Lew Pistel, Wiley Hamilton, Ruth Wiley, Charmon Sisters, and Mack and Elliott.

DULUTH, MINN.—Parlor (William J. Wells, manager): Business continues excellent. Week 8-16: Coyne Brothers, Ella Hewitt, Mr. and Mrs. Hoffman, the Lees, Maybelle Woods, Gladys Hamilton, William J. Wells, Mayme Smith, Lulu Joadwin was the feature week 1-7.

SPRINGFIELD, MASS.—New Gilmore (P. F. Shea and Co., managers): Week 8: Merkel Sisters, Willett-Thorne Farceurs, Akimota's Japanese, the Tabins, Forrest Tempest, Harry Boyd, and the Troubadour Trio.

MONTREAL, CAN.—Theatre Royal (J. B. Sparrow, manager): The Australian Beauties opened to fair business at the Royal. The burlesques are very ordinary, but the specialties are good. The Lavelles are deserving of particular mention.

SYRACUSE, N. Y.—Dunfee Comedy Theatre (A. A. Graff, manager): Howard and Emerson, Tenley and Simonds, Mignani Family, Carrie Mack, Cosmopolitan Trio, and Emma Weston contributed to a good bill 8-13; business good.

MEMPHIS, TENN.—East End Park, again under the management of Charles T. Taylor, opened for the season 7 to fine audiences. The bill included Pickert's Comedians, Tegge and Daniels, Howard and Alton, and Erni.

WORCESTER, MASS.—Park (Shea and Wilton, managers): On the bill week 8-13 were Press Eldridge, the Sisters Chappelle, Leroy and Morris, Ziska, Eckert and Heck, Mlle. Flora, Lawson and Namon, and the biograph.

FALL RIVER, MASS.—Rich's Theatre (A. E. Rich, manager): Closed.—Casto (Al. Haynes, manager): Week 8-13: Jessie Couthoui, Viola Sheldon, William Baylies, Jr., Joe Hardman, James and Josie Barry, Laclede and Raymond, and Phyllis Ruffer.

DETROIT, MICH.—At the head of the list at the Wonderland week 8 is Al. H. Wilson, the well-known German comedian. Others are: The Eldridges, Kittie Wolfe, the Breton-Runkel Trio, and Wilson and Halpin.

MANSFIELD, O.—Lake Park Casino (E. R. Endly, manager): Season opens here 29 with Diana, the Dengons, E. H. Banker, and Melrose and La Verne. They have just put in five hundred new opera chairs and changed the floor to an incline.

GLOUCESTER, MASS.—Dewey (George Le Barr, manager): Week 8-13: Wilbur Mack and Isabella Fenton, Sidonia Johnson and McKay, Jessie Reed, and the Goolmans.

BETHLEHEM, PA.—Citizens' Hall (Harry Raab, manager): Mamie Jacks (sometimes known as May Russell and May Davenport) and a small co. of "artistes" disgusted a fair-sized audience 10.

WILKES-BARRE, PA.—Bijou (Austin Walsh, manager): The Merry Widows 4-6 to fair business. European Sensation 8-10 closed the season at this house to medium business.

ST. JOSEPH, MO.—Wonderland (Nick Wagner, manager): William De Boe's Vaudeville co. 14 to good business.

ARENA.

MUNCIE, IND.—Wallace's Circus turned people away 1; fine performance.

DIXON, ILL.—J. W. Heller's Great Interocean Show opened 8, giving satisfaction to good attendance.

ELGIN, ILL.—Ringling Brothers' Circus 3 drew big crowds, and gave very satisfactory performances.

TORRINGTON, CONN.—Goodrich and McLaughlin's Circus 9; fair business.

GRAND ISLAND, NEB.—Campbell Brothers' Circus to large crowds 8.

CRESTON, IA.—Keno's Oriental Circus 6 to capacity of tents.

ROCKFORD, ILL.—After an absence of eight years Ringling Brothers' Circus opened their tenting season here 2, giving two excellent performances to large attendance. The best features were O'Brien's sixty-one horse act, Lockhart's elephants, the Deonzo Brothers, the Da Comas, Madame Castello, and Mila Turnour.

STEUBENVILLE, O.—La Pearl's Circus 6 to big attendance; performance excellent. John Robinson's Circus 19.

CIRCLEVILLE, O.—John Robinson's Circus to good business 3; good performance.

LANCASTER, O.—Robinson's Circus 8; large crowds; performance good.

CADIZ, O.—J. H. La Pearl's Circus 5; good crowd; fine performance. Walter L. Main's Circus 27.

POMEROY, O.—John Robinson's Circus 8 to immense crowds.

LOUISVILLE, KY.—Gentry's Dog and Pony Show proved such a success that its engagement 8-13 was extended until 20. This attraction, besides a daily street parade, which compares favorably with more pretentious cos. of its kind, gives a really first-class ring performance.

BETHLEHEM, PA.—Boone's Dog and Pony Show gave four excellent performances 8, 9 to packed audiences. Variety and concert features very commendable. La Pearl's Circus 23.

FRANKLIN, IND.—Gentry's Dog and Pony Show gave their usual pleasing performances to large crowds 8.

MONONGAHELA CITY, PA.—Walter L. Main's Circus 5; fine performances to smaller crowds than they deserved; weather threatening.

WINSTED, CONN.—Goodrich Wagon Show 11; small business; no afternoon performance on account of storm.

NOTES.

The roster of Advertising Car No. 3 of Walter L. Main's Circus is as follows: Fred McMann, manager; H. H. Wilson, boss bill poster; Mike Kennedy, assistant boss bill poster; R. G. Yount, car porter; Robert Frye, Bert Wheeler, Will West, O. Snyder, and J. Hanlon, bill posters; H. Rabbe and D. H. Morris, lithographers; Charles Rhoades, programmer; Amos Christie, Joe Keener, and John Alverter, excursion agents.

The following is the roster of Advertising Car No. 2 of John Robinson's Circus: Archie Sands, manager; Frank J. Adams, boss bill poster; John McGuinn, lithographer; Richard Harth, programmer; Charles Reid, Carrol Jobe, Fred Fritz, John Powell, Clarence Crippen, Frank Ingersoll, John Horton, Frank Young, William Wright, and James Albert, bill posters, and Otto Thumb, porter.

SUCCESS OF KING OF THE OPIUM RING.

The second week at the Academy of Music of Blaney's King of the Opium Ring opens auspiciously. Seldom has this big theatre held such crowds as have flocked to see this scenic sensation. The authors say it is a novelty—nothing more. They certainly have been honest with the public. It is a hurrah melodrama, with a Chinese atmosphere, patrol wagons, carriages, street pianos, carts, Government boats, smugglers' yachts, and over one hundred people on the stage, including sailors, tough girls, Chinese, and policemen. The first act finishes with a revenue cutter, with a real rapid firing gun sinking a smuggler's yacht, which calls for the curtain four or five times. The second act shows an opium joint in full operation, with girls lying upon couches and Chinamen cooking opium, and has the real opium atmosphere. Here are several strong scenes. Wah Sing, the rich Chinaman, falls in love with a pretty white girl, and endeavors to induce her to smoke opium. She refuses, and he puts the drug in wine, which causes her to fall asleep under its effect. Her sister, dressed in male attire, has followed her to the opium joint and interrupts the scene, saving her sister's honor. Another feature in the second act is the raid by the police, a very realistic scene. The great scene of the play, however, is in the third act, which shows Chinatown celebrating New Year's Eve. Wah Sing abducts the girl, and has her secreted upon the third floor of a Chinese dwelling house. Her lover, a Government officer, tries to rescue her, but is foiled, as she is taken to a balcony and a human tower of Chinamen is formed, and they carry her on shoulders to a building opposite. The patrol is called and dashes on at full speed, with an army of officers, who arrest the participants. The fourth act shows the interior of a Chinese restaurant, and is one of the most picturesque scenes ever shown on the stage. It has a wealth of Oriental beauty. Chorus girls in bright, pretty costumes, Chinese quartettes, and a marriage ceremony performed by a Chinese priest, with Wah Sing the rich Chinaman and the pretty white girl as the principals, are features. The girl's lover, the Government officer, steps in just in time and stops the ceremony, and causes the arrest of Wah Sing. The play is the joint work of Charles E. Blaney and Charles A. Taylor, and will in all probability be one of the money winners of next season. If the present business should continue at the Academy, the play will run far into the Summer.

TENNESSEE'S PARDNER.

Tennessee's Pardner will close its season at Elizabeth, N. J., on May 24. This is the third season of the play under Arthur C. Alston's direction. Manager Alston on Sunday ran into New York from Buffalo, where his company is appearing this week. To a MIRROR man Manager Alston said: "My past season with Tennessee's Pardner has been a splendid one. When I took the play, three years ago, my friends feared for me, and said I was taking something I could not make a success of. The play was carefully produced, my company was a strong one, and my first season lasted thirty weeks. My second season was far more prosperous than the first, and lasted thirty-five weeks. The present season has been thirty-seven weeks long, and has been one of great prosperity for me in every section of the country. I have had enough offers of time for next season to easily fill forty weeks, but I am a great believer in giving a play a rest after playing twice, and even three or four times in some territory. Tennessee's Pardner will, therefore, not go out next season. It will be rewritten and be newly equipped in every way for the seasons of 1900-1901. Twenty weeks are already being held for me. My plans for next season are not settled. I am negotiating with a prominent New York manager, and may be interested in a road enterprise with him. I have had fifty offers of royalty for Tennessee's Pardner, but have declined them all. I shall retain it for my own use."

A NEW POPULAR PRICED ATTRACTION.

George H. Adams and his brother, James R., have united and entered into a partnership for the purpose of taking out a company of their own next season. James R. Adams, the business manager of the firm, says they have a really new idea in repertoire for week stands at popular prices, two shows a day. Special scenery and effects, new wardrobe and up-to-date printing are promised for this new attraction. The name of Adams is known throughout the country in connection with pantomime of the highest quality, and this, together with their well-known substantial business methods, should place them among the top notchers of popular price attractions.

THE CORNER GROCERY.

The Corner Grocery will go out early in August with Daisy Chaplin, a clever soubrette, in the part of Patsy Nolan, the "bad kid." A company of specialty artists will support Miss Chaplin. The Erie Litho. and Printing Company are furnishing a new line of lithograph work. The tour will be under James Wall's management.

The Missouri Girl

Is the Greatest Domestic Comedy of the Age.

CORRESPONDENCE.

(*Continued from page 6*)

1-6." Frank Daniels with a good co. presented The Idol's Eye to a crowded house 10.

ELMIRA.—LYCEUM THEATRE (M. Reis, manager): Ithaca Conservatory of Music in The Charity Ball 6; good business. Joseph Jefferson 12.==GLOBE THEATRE (E. L. Johnson, manager): Dark.

JAMESTOWN.—SAMUELS' OPERA HOUSE (M. Reis, manager): House closed for season.==ITEM: The Jamestown Elks will give a minstrel show 25, 26 at Celeron Theatre, on Chautauqua Lake.

NEWBURGH.—ACADEMY OF MUSIC (F. M. Taylor, manager): Andrew Mack 8 in The Ragged Earl to a large and delighted house. The Heart of Maryland 11. Sousa's Band June 1.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): The Highwayman 5; excellent performance; good business. Season closed.

WAVERLY.—OPERA HOUSE (J. K. Murdoch, manager): A Breezy Time 5; light business. The Burglar 12.

YONKERS.—MUSIC HALL (W. J. Bright, manager): U. T. C. 6; good preformances; good houses. The Heart of Maryland 13.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Chauncey Olcott in A Romance of Athlone 5. The Highwayman 10. Sousa's Band 27.

UTICA.—OPERA HOUSE (Sam S. Shubert, manager): Chauncey Olcott in A Romance of Athlone 4. American Opera co. 15-20. Sousa's Band 29.

ELLENVILLE.—MASONIC THEATRE (E. H. Munson, manager): The Burglar 7; co. and performance good; small house.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, manager): The New Boy 10; fair house; performance excellent.

ITHACA.—LYCEUM (M. M. Gutstadt, manager): Frank Daniels in The Idol's Eye pleased a fair house 11. The Burglar 16. Royal Hungarian Orchestra 17.

MIDDLETOWN.—CASINO THEATRE (Odell S. Hathway, manager): Willie Collier in Mr. Smooth 10; good house; entire satisfaction.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): The Highwayman to large business 11; excellent performance. Frank Daniels 17.

OWEGO.—WILSON OPERA HOUSE (J. H. Beaumont, manager): The Burglar 13.

CANANDAIGUA.—GRAND OPERA HOUSE (S. C. McKechnie, manager): Banda Rossa 8; fair business.

NORTH CAROLINA.

RALEIGH.—ACADEMY OF MUSIC (R. C. Rivers, manager): Dark.==ITEM: A. L. Baker, of Chicago, is preparing for a presentation of The Pirates of Penzance by amateurs 22.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Stuart Robson in The Meddler 1 to good business. Ian Maclaren 3; large and pleased audience. Primrose and Dockstader's Minstrels 8. The Turtle 15. Young Brothers' U. T. C. 16. Devil's Auction 24.
ALSON BRUBAKER.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): Clay Clement and a well-balanced co. presented A Southern Gentleman to small but appreciative house 1. Ian Maclaren drew a fair audience 2. His listeners were highly pleased. Stuart Robson, supported by an able co., presented The Meddler to fair business 4. Primrose and Dockstader's Minstrels 11. Bjarne Society 17. The Turtle 18. U. T. C. 23. Devil's Auction 25.

GRAFTON.—GRAND OPERA HOUSE (W. W. Robertson, manager): Local minstrels 3 to S. R. O. house; performance good.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): Richard Mansfield in Cyrano de Bergerac to good business 8. The production was on a scale of magnificence seldom witnessed here. James-Kidder-Warde co. 18 will close the season.==PARK THEATRE (Harry E. Feicht, manager): Isham's Octoroons closed the season to fair business 4-6. The specialties were fair and the performance gave satisfaction.==ITEMS: Manager Harry E. Feicht was elected director general of the street fair to be held here week of June 26.—Fifty-one of our representative professional and business men will give a testimonial benefit to Manager Feicht at the Grand Opera House at some future date that may be agreeable to him.
J. W. WEIDNER.

TOLEDO.—VALENTINE THEATRE (L. M. Boda, manager: Otto Klives, business-manager): Dark.==BURT'S THEATRE (Frank Burt, manager): Roeber and Crane Brothers co. closed the house season 7.==PEOPLE'S THEATRE (C. F. Stevens, manager): Tennessee's Pardner 7; good house. Last attraction of the season. The future of this house is somewhat in the dark. The property has been offered at sheriff's sale twice, but on account of the high appraisement there were no buyers. It will now be reappraised and offered again in June.
C. M. EDSON.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager: A. L. Wilkins, acting manager): Van Dyke and Eaton Repertoire co. 1-6 to smaller business than the merits of the co. deserved.==ITEM: This practically closed the local season. The Market Square Theatre next season will be let to the highest bidder, it being the property of the city.
W. H. MCGOWN.

POMEROY.—OPERA HOUSE (J. M. Kaufman, manager): May Donnelly Kelso lectured to a delighted audience 5.==ITEMS: Six members of the Alden Stock co. reached here last week in a sorry condition. The manager is said to have deserted his wife and child, tied up the baggage, and disappeared. A benefit performance was arranged by some prominent young men and the members realized enough to leave town 9.—Ed. Burke, of Iler, Burke and MacDonald, is visiting Ed. and Lena Davenport, cornetists.—Boone, hypnotist, visited friends here 7.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): Banda Rossa 4 gave satisfaction. A Spring Chicken 6 to small business; patrons not enthusiastic. Daniel R. Ryan co. (return) 8-13 opened to big house. Repertoire: Forgiven, The Lost Paradise, Jim the Penman, The Editor, Ingomar, and Wife for Wife. Mr. Ryan last year played first base for the Youngstown Ball Club and is a local favorite.==ITEM: The Elks' Street Carnival and Industrial Exposition will be held June 19-24.

CIRCLEVILLE.—GRAND OPERA HOUSE (W. H Cutter, manager): Tommy Shearer co. 1-6; good business; performances good. Repertoire: Only a Farmer's Daughter, Cyrano de Bergerac, The Black Flag, Dangers of a Great City, The Waif of the Mines, and A Coal Black Lady.==ITEM: Season closed. Manager Cutter has leased the Grand for next season.

SANDUSKY.—NIELSEN OPERA HOUSE (Charles Batz, manager): Bert Coote in The New Boy delighted a large audience 4. It is one of the brightest comedies that ever visited here. Si Plunkard did well 6. Reynolds, hypnotist, opened 8 for a week's engagement, but after three hours' hard work spent in trying to secure material to give performance with canceled his engagement and left. U. T. C. 24.

AKRON.—GRAND OPERA HOUSE (W. F. Stickles, manager): A Spring Chicken 4; co. very good; medium house. The Innocent Mr. Smith 13.==ITEMS: Lakeside Casino will open its season with vaudeville 20 under the management of Harry Hawn.—Randolph Park Theatre will open 30 under the management of J. W. Carner.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): Daniel R. Ryan co. closed a week 6 to fair business. Repertoire: Ingomar, Her Sainted Simon, The Lost Paradise, Young Mrs. Winthrop, The Fatal Wedding, and Thou Shalt Not. A Spring Chicken 8 to poor business.

LIMA.—FAUROT OPERA HOUSE (H. G. Hyde, manager): Keystone Dramatic co. closed a week's engagement 6 to small business. Plays presented: The Senator's Daughter, The Man from Japan, Down in Dixie, The Heart of the Mountains, His Mother's Husband's Boy, and The Girl I Love.

SPRINGFIELD.—BLACK'S OPERA HOUSE (Charles Bruner, manager): A Day and a Night April 27; splendid performance; good business. Human Hearts 28; good business. A Milk White Flag 10. James-Kidder-Warde co. 16.

MARION.—GRAND OPERA HOUSE (Charles E. Perry, manager): Scott's Minstrels 3 pleased a good audience. Tommy Shearer co. opened for a week 8 in Only a Farmer's Daughter to good house. Cyrano de Bergerac 9; co. strong.

ASHTABULA.—SMITH'S OPERA HOUSE (James L. Smith, manager): Tommy Shearer co. 15-20.==AUDITORIUM (M. H. Haskell, manager): Houghton Stock co. 8-13. The Drummer Boy of Shiloh (local) 16-18. Pitman Comedy co. 22-indefinite.

ST. MARY'S.—GRAND OPERA HOUSE (H. G. McLain, manager): Season closed.==PEOPLE'S THEATRE (C. Kimpel, manager): Van Dyke and Eaton co. opened for a week 8 in Jack's Wife to capacity.

STEUBENVILLE.—OLYMPIA THEATRE (Frank J. Watson, manager): Anna B. George, of Canton, O. made her debut as a lecturer 10, but met with a chilly reception from a small audience.

TROY.—OPERA HOUSE (Edwin G. Gates, manager): Dark.==ITEM: A. A. Mudge, manager Maxwell Stock co., and C. H. Doxsee, scenic artist, are guests of Manager Gates.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Waite's Opera co. opened for a week 8 to good business; splendid co. The Drummer Boy of Shiloh (local) 15-20 will close the season.

SHELBY.—WILBUR OPERA HOUSE (W. J. Wilkinson, manager): Si Plunkard 3; good house. Darkest Russia 8; fair house; excellent co.

CAMBRIDGE.—HAMMOND OPERA HOUSE (R. Hammond, manager): Back on the Farm 4; fair attraction and attendance.

MARIETTA.—AUDITORIUM (L. M. Luchs, manager): Season closed with My Friend from India 6; small but pleased audience.

LORAIN.—WAGNER OPERA HOUSE (Charles Knapp, manager): Pinafore (local) gave satisfaction to light business 8, 9.

SALEM.—GRAND OPERA HOUSE (Charles E. Holton, manager): Banda Rossa to a good house 14 and gave satisfaction. Maxwell Stock co. 22-27.

TIFFIN.—NOBLE'S OPERA HOUSE (C. F. Collins, manager): Si Plunkard 5; good business; audience pleased.

PREMONT.—OPERA HOUSE (Heim and Haynes, managers): Erwood Stock co. opened for a week to S. R. O. in La Belle Marie.

ELYRIA.—OPERA HOUSE (W. H. Park, manager): Seymour, hypnotist, 10, 11. U. T. C. 22.

NAPOLEON.—OPERA HOUSE (B. B. Bitzer, manager): Passion Play pictures 3; light business.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (O. V. Nix, manager): Bell's Concert co. 4; small but appreciative audience. Andrews Opera co. 12.

PENNSYLVANIA.

WILKES-BARRE.—THE NESBITT (M. H. Burgunder, manager): Joseph Jefferson in The Rivals to capacity of the house 10. Belle Archer 12 will close the regular season.==GRAND OPERA HOUSE (M. H. Burgunder, manager): The Spooners opened for a week 8 to good business, presenting The Judge's Wife, Inez, That Girl from Texas, The Old Lime Kiln, Dr. Jekyll and Mr. Hyde, Eccles' Girls, The Pearl of Savoy, Hobson's Choice, and Kathleen Mavourneen. Clair Patee and Russell co 15-20.

LEHIGHTON.—OPERA HOUSE (Hauk and Keat, managers): Dark.==ITEM: This house, which closed its season 6, has been very successful under the present management. The prospects for next season are very encouraging. Several new factories are in process of erection and will be completed before the theatrical season opens. The house will undergo a renovation during the Summer. The stage will be enlarged, new dressing-rooms and new scenery added, and the auditorium refrescoed.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Gleim, managers): Mitchell's All Star Players closed a light week's business 6. Season closed.==CONESTOGA PARK THEATRE (Lancaster Traction Co., managers): Simmons and Slocum's Minstrels June 5-17. Palmer Opera co. 19-indefinite.==ITEM: Harry Dare, musical artist, is the guest of Professor Ira Kendig, of this city. Next season he will be with the King Comedy co.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Appell, managers): A Day and a Night to a fair house 5. The farce was well received and ably acted by Otis Harlan, William Devere, Hattie Williams, and Clarissa Agnew. European Sensation co. 6 to a small audience. Miles Ideal Stock co. opened 8 for one week in a repertoire of plays better adapted to towns of smaller size than this city; business light.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (George H. Bubb, manager): A Day and a Night 4; large audience; excellent performance. Lester Walter Stock co. 8-13. First half of week in The Prince of Russia, In the Foot Hills, A Modern Heroine, and The Fatal Wedding to good business and appreciative audiences

SCRANTON.—ACADEMY OF MUSIC (Burgunder and Reis, lessees: Harvey R. Long, manager): Clair Patee and Russell co. 8-13 to fair business. Plays presented: The Dashing Widow, The Poor Miss Rich, Why Jones Left Home, A Celebrated Case, and Under Two Flags. The Spooners 15-20.

JOHNSTOWN.—OPERA HOUSE: Mrs. Fiske in Tess of the Urbervilles was to have been the closing attraction at the Cambria 4, but on account of a case of small-pox in the theatre building Manager Mishler rented the Opera House for the attraction, which played to the most enthusiastic audience of the season.

SOUTH FORK.—THEATRE (J. H. Dietrick, manager): Aunt Jerusha 6; satisfactory performance; fair audience. Welsh Concert co. 11 will close the local season. Season of 1899-1900 will open Sept. 19 with John W. Vogel's Minstrels.

CANTON.—LEWIS OPERA HOUSE (W. W. Whitman, manager): The opening attraction at this theatre was The Burglar 10; crowded house; performance good. Tennessee's Pardner 23.==VROMAN OPERA HOUSE (John Vroman, manager): Dark.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): The Sleeping City (benefit ushers) 4; good business; satisfactory performance. The house will close for season after two performances by the Hungarian Orchestra 15, 16.

POTTSTOWN.—GRAND OPERA HOUSE (Grant M. Koons, manager): Dark.==ITEM: Manager Koons has decided to close the house for the season. Numerous changes and improvements will be made during the Summer.

LEBANON.—FISHER ACADEMY OF MUSIC (Markley, Appell and Neeley, lessees: F. D. Coyle, manager): Joshua Whitcomb (benefit employes) 9; good house; co. very inferior. Other People's Money 13.

LOCK HAVEN.—OPERA HOUSE (J. H. Mussina, manager): Lester Walter Stock co. 4-6 in A Day and a Night, The Prince of Russia, and A Modern Heroine to fair business; satisfaction given.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): Myers-Leybourne co. 8-13 in The Black Flag 8 and Silver King 9 to good business; co. good.==ITEM: The local season will close 15.

CHARLEROI.—COYLE THEATRE (W. S. Coyle, manager): Other People's Money 4; fair business; audience pleased. Wood's Concert Band 20.

BRADFORD.—WAGNER OPERA HOUSE (M. W. Wagner, manager): Neil Litchfield in Uncle Josh Spruceby 5, 6; large houses.

BELLE VERNON.—OPERA HOUSE (C. F. Eggers, manager): Season closed with Other People's Money 6; large audience; performance satisfactory.

FREELAND.—GRAND OPERA HOUSE (J. J. McMerriman, manager): Season will close 16 with the Welsh Prize Singers.

McKEESPORT.—WHITE'S OPERA HOUSE (Frank D. Hunter, manager): A Spring Chicken pleased a good house 9.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Banda Rossa 5 pleased a small house. Bertha Kuntz Baker recited. Cyrano de Bergerac 9; fair house.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): Pitman Comedy co. opened for a week 8 in The Red Cross Nurse to S. R. O.; co. strong.

MILTON.—OPERA HOUSE (A. J. Blair, manager): Rhoda (local) 18.

GREENVILLE.—LAIRD'S OPERA HOUSE (H. W. Halby, manager): Houghton Stock co. 15-20.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (J. M. Grable, manager): Aunt Jerusha 12.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, manager): European Sensation co. 11.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): A Day and a Night 6. Miss Keppelman's concert 8. Sevengala, hypnotist, 10.

SUNBURY.—OPERA HOUSE (W. C. Lyons, manager): Rhoda (local) 19.

RHODE ISLAND.

PAWTUCKET.—OPERA HOUSE (E. D. Jameson, manager): West's Minstrels 5 to crowded house; excellent performance. Sousa's Band 6; large and enthusiastic audience. Kitty Walsh in The Police Alarm 8-10 to average attendance.

WOONSOCKET.—OPERA HOUSE (R. A. Harrington, manager): Kitty Walsh co. 1-3 in A Checkered Life. The Man Hunter, and The Police Patrol; small houses. Sousa's Band 6; fair house. Kellar 19.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keogh, manager): The Keogh Stock co., organized by Manager T. Keogh especially for Confederate Reunion week, opened at the Academy 8 in Friends to good business. Moths and Esmeralda are the other plays to be given.==ITEMS: It is calculated that there are fifty thousand veterans and visitors in the city, and all shows are doing a brisk business.—Pain's Fireworks will reproduce the Battle of Manasses here.—One of the features of the week was the dedication 9 of the Thompson Auditorium, a permanent structure just erected at a cost of $50,000, and seating seven thousand people. This will be an ideal place for band concerts and musical festivals.—Manager Will Keogh is now in the city superintending the productions of the stock co. It is probable that the co. will be sent on the road after their engagement in Charleston.—Manager Keogh, having withdrawn from the firm of Davis and Keogh, expects to give more attention in future to the Charleston end of his theatrical enterprises.

ANDERSON.—OPERA HOUSE (Orr and McCully, managers): Dark.==ITEM: At a recent election the management was changed to the above, vice O. U. Breazeale, resigned. The new managers will book only first-class attractions.

FLORENCE.—OPERA HOUSE (Fred Stackley, manager): John Thompson, monologist, 4; performance fair. Reverend Thomas Dixon 5 lectured to fair house. Damon and Pythias (local) 16. Passion Play pictures 24.

SOUTH DAKOTA.

WATERTOWN.—NEW GRAND OPERA HOUSE (S. A. Briggs, manager): John Watson's Concert co. 3; good performance; full house. Louise Brehany Concert co. 11.

TENNESSEE.

MEMPHIS.—LYCEUM THEATRE (Thomas J. Boyle, manager) The twenty-ninth consecutive week of the Hopkins' Stock co.'s engagement opened 8 to capacity with No Cross No Crown. Floy Crowell as Lady Margaret and Mistress Grey and Frederick Julian as The Professor made distinct hits. Ferguson and Brown, T. J. Farron, the Mortons, and the biograph composed an attractive vaudeville bill.==GRAND OPERA HOUSE (R. S. Douglass, manager): The Wilbur Opera Co.'s engagement was prolonged for another week, beginning 8. The Merry War, Said Pasha, The Mikado, The Bohemian Girl, The Royal Middy, Carmen, and Erminie were presented.==ITEM: Floy Crowell, leading woman of the Hopkins' Stock co. at the Lyceum, will have a benefit 12.

NASHVILLE.—GRAND OPERA HOUSE (Wash Blackburn, business-manager): The Hopkins Stock co. closed the season 8-13, presenting The Arabian Nights with Stanley and Jackson, Haven and Maie, John T. Tierney, and Jessie Merrilees as the vaudeville members; large houses. During the Summer the house will be repainted and furnished with new chairs.

TEXAS.

MARSHALL.—OPERA HOUSE (Livingston and Wolz, managers): Andrews Opera co. 2, 3 in Martha, The Bohemian Girl, Cavalleria Rusticana, and The Pirates of Penzance; large business; co. first class. Ex-Governor Robert L. Taylor lectured to crowded house 4. Season closed.

CLARKSVILLE.—TRILLING OPERA HOUSE (Charles O. Gaines, manager): Ex-Governor Robert L. Taylor lectured to crowded house 3; audience delighted. Season closed.

PORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Ex-Governor Robert L. Taylor lectured 1 to S. R. O.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Greenwall Theatrical Circuit Co., lessees; E. Bergman, manager): The Lightning Rod Agent 11.

EL PASO.—MYAR'S OPERA HOUSE (George Walker, manager): Lombardi Italian Opera co. 9.

DALLAS.—OPERA HOUSE (George Anzy, manager): Andrews Opera co. (benefit Manager Anzy) 8.

UTAH.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): The Spider and the Fly 4; good house pleased. A Midnight Bell 15. The Pay Train 24 canceled. Shadows of a Great City 27. McFadden's Row of Flats June 1.==ITEM: The stage is now being enlarged and improved. Hereafter it will be 40 feet high and 38 feet between fly-galleries.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, manager): The Spider and the Fly 5, 6; large audiences; performances mediocre.==NEW GRAND THEATRE (M. E. Mulvey, manager): Katie Emmett in The Waifs of New York 1-3 to fair business

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, manager): Devil's Auction 4; small house; poor performance. The Spider and the Fly 5; good house; good performance. The Bostonians 9.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, manager): Enthusiasm ran riot 5 at the opening under the new management of Mrs. Walker, when The Heart of Maryland played to the largest business in the history of the theatre; every seat sold before the opening. Audience delighted with co. and play. The Prisoner of Zenda 9; S. R. O. Pudd'nhead Wilson 15.

BRATTLEBORO.—AUDITORIUM (G. E. Fox, manager): Robinson Opera co. 4-6 gave satisfaction in The Chimes of Normandy, Fra Diavolo, Girofle-Girofla, and The Bohemian Girl. Sousa's Band 11; good business.

RUTLAND.—OPERA HOUSE (A. W. Higgins, manager): The Prisoner of Zenda 10; fair house; good performance.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Pudd'nhead Wilson 16. Donnelly's Minstrels 30.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, managers): The Prisoner of Zenda 11. Robinson Opera co. 15-17.

BELLOWS FALLS.—OPERA HOUSE: Sousa's Band 11.

WASHINGTON.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): John L. Sullivan co. 4; large audience.==ITEMS: Emil Sauer gave a fine recital to a large audience at the Methodist Church 3.—Manager Hayward, of the Auditorium, who is also manager of the theatre at Wallace, Idaho, was compelled to close that house and cancel all dates for week of 1-6 on account of the mining strike. The town being under martial law all houses were ordered closed at 9 P.M.

SEATTLE.—THEATRE (J. P. Howe, manager): The Bostonians' engagement 3-6 proved the greatest dramatic event here for several seasons, attracting packed houses. Devil's Auction, with many new features, to good business 7, 8.==THIRD AVENUE THEATRE (W. M. Russell, manager): The Pay Train April 30-6 drew good houses. McSorley's Twins 7-13.==ITEM: A bright little paper called the *Dramatic News Letter*, edited by Mrs. A. P. Caskey, has made its bow to the dramatic public of Seattle. Mrs. Caskey is a clever woman, and is well known among professionals.

TACOMA.—THEATRE (L. A. Wing, resident manager): The Bostonians 1, 2 to splendid business. In addition to the fine work done by the principals the chorus received most flattering commendation.==LYCEUM THEATRE (G. Harry Graham, manager): John L. Sullivan co. 1, 2; good attendance.

WALLA WALLA.—NEW WALLA WALLA THEATRE (Charles Van De Water, manager): Devil's Auction 1; creditable performance; good business.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (J. H. Stenger, manager): John Griffith presented The Avenger 3 to a fair house; every one pleased.

WEST VIRGINIA.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Cake Walk (local) 8; fair business. Regular season closed.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, manager): Maxwell Stock co. 15-20.

WISCONSIN.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Davis' Ten Nights in a Bar Room 4 to S. R. O. Dean Raymond 9 in A Jolly Night to a good house. Ben S. Mears 15-17 in Richard III., The Shattered Idol, and Ruy Blas. Anderson Comedy co. 22-27.

APPLETON.—OPERA HOUSE (J. W. Thickens, manager): The Appleton Opera co. (local) repeated Robin Hood 3 to the capacity of the house, giving an excellent performance. Peters and Green Comedy co. 10-12. Hi Henry's Minstrels 19.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): U. W. Glee Club Concert (local) 5 entertained a large audience. Ferris Comedians opened for a week 8 On the Ohio to a packed house.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): Otis Skinner in Rosemary 8 to large and appreciative audience. Mahara's Minstrels 15, 16.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Feiker, manager): The New Boy April 24; fair business; good performance. His Excellency 30 did not appear. The Flints 8-13. Hi Henry's Minstrels 16.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, acting manager): A large and select audience greeted Otis Skinner in Rosemary 4. Clara Mather 11. Just Landed co. 25-27. John L. Sullivan co. 29.

MERRILL.—BERARD OPERA HOUSE (P. E. Berard, manager): Columbia Comedy co. 11-13. Mahara's Minstrels 22. True S. James, billed for 9, canceled.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): William Owen in The Three Guardsmen 13. A Jolly Night 15.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): Remember the Maine 7; crowded house; performance fine. Hi Henry's Minstrels 14.

BARABOO.—THE GRAND (F. A. Philbrick, manager): Mahara's Minstrels 5 to fair audience. A Jolly Night 12.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Bronson, manager): Mahara's Minstrels 19.

CANADA.

WINNIPEG.—THEATRE (C. P. Walker, manager): Stuart Robson 2, 3 in Two Rogues and A Romance and The Meddler. Large audiences greeted this excellent artist and his co. The Meddler was the better liked of the two plays. Primrose and Dockstader's Minstrels 8, 9. The Brownies 11-13. The Turtle 17, 18. Devil's Auction 23, 24.==GRAND OPERA HOUSE (W. H. Seach, manager): Harold Nelson Stock co. 5, 6 in Richelieu, An Arabian Night, and Our Boys to fair houses. The co. was prevented by bad roads from filling other engagements in the Southwest, so came here. McPhee's Stock co. 22-27. Metropolitan Opera co. June 5-indefinite.==ITEMS: A farewell concert to Frida Tersmeden was given at the Winnipeg Theatre 5. This talented pianist was greeted by a large house. She will leave in June for New York.—M. B. Curtis, of Sam'l of Posen fame, passed through the city on his way from Sydney, N. S. W., to London, where he will organize a co. for Australia.—Treasurer Lindsay, of the Winnipeg Theatre, enjoyed a two-weeks' holiday at his home, Collingwood, Ont.

TORONTO.—OPERA HOUSE (Ambrose J. Small, manager): Tennessee's Pardner received its first Canadian presentations 8-13. The playing of Jane Corcoran as Tennessee and Wallet Fessler as Walter Ryder was distinctively good.==PRINCESS (O. B. Sheppard, manager): The Cummings Stock co. is rounding out an unusually successful season with The Private Secretary. The co., although slightly reduced in numbers, is if anything stronger in capabilities than it has yet been this season. There are said to be some negotiations on foot for the transfer of the co. to the Lyceum, Buffalo, but Monte Cristo has been announced 15-20 as a continuation of the regular season.==GRAND OPERA HOUSE (O. B. Sheppard, manager): Olga Nethersole 18-20. James O'Neil 24-29.==ITEM: Claxton Wilstach, the third of the three Wilstach brothers that has been in the city recently, is here advancing the interests of The Highwayman, which will open at the Toronto 24.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): Maude Hillman co. commenced its third week 1 in Lady Audley's Secret to fair business, followed by The Broker's Daughter, A Scrap of Paper, and Mazeppa. Edwin Maynard co. opened for two weeks 8 in The Two Orphans to S. R. O.; co. fair. Specialties by Bartelli Trio, Potters, Alvan, and J. E. Turton first class. Advertised repertoire: The Dark Side of London, A Soldier's Fortune, Two Fools Met, Pygmalion and Galatea, and The Mystery of the Mine.==ITEM: J. Gordon Edwards, of the Maude Hillman co., left 1 for England. Vernon Ramsdel replaced him.

OTTAWA.—RUSSELL THEATRE (Dr. W. A. Drowne, manager): Pudd'nhead Wilson 9, 10. Edwin Mayo in the title-role renewed his former success here and received the generous applause of a large audience. The Highwayman 12, 13. Frank Daniels 18-20.==GRAND OPERA HOUSE (Joseph Frank, manager): The Victoria Stock co. for its farewell week, 8-13, presented The Planter's Wife, The Land of the Midnight Sun, Everybody's Friend, and Hands Across the Sea.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Edwin Maynard co. in The Mystery of the Mines, Pygmalion and Galatea, Ruth the Outcast, Two Fools Met, and The World Between Them 2-6 to good business; performances good, considering that co. has been greatly handicapped by the illness of some of its members. The Victorian Cross canceled. Stetson's U. T. C. 11-13. Patience (local) 15-17. Side Tracked 18-20. W. S. Harkins 22-June 3.

HAMILTON.—GRAND OPERA HOUSE (Mrs. F. W. Stair, manager): Alma Chester co. 8-13 in Mismated, At the Picket Line, In Danger, Nevada, The Cuban Patriot, The Wages of Sin, and Arabian Nights to large business at popular prices. The feature of the performances was Ermani, the dancer. George Heath co. 15-20. Otis Skinner (benefit Mrs. Stair) 23.

QUEBEC.—ACADEMY OF MUSIC (A. A. Charlebois, manager): The Bells of Shandon 1-3; fair business. McGill College Banjo Club 8; good house. Biograph 9.==GAIETY THEATRE (Camille Cordallez, manager): French Comic Opera co. 1-6; fair business. Same co. 8-13.

WOODSTOCK.—OPERA HOUSE (W. D. Emerson, manager): The Labadies 4 in Shakespearean plays drew fairly. White Crook Burlesque co. 10 to top-heavy house; specialties good.==ITEM: Charles Wieland, of The White Crook, will close with that co. 13 and return to New York.

LINDSAY.—ACADEMY OF MUSIC (Fred Burk, manager): Tripp musical recital 4; satisfactory performance; large audience.==ITEM: The season of 1898-99 has closed here. That of 1899-1900 will open with The Governors.

LONDON.—GRAND OPERA HOUSE (A. E. Roote manager): St. Thomas Amateur Dramatic Club in The Kerry Gow 8; fair performance and business. Olga Nethersole 17.

BRANTFORD.—STRATFORD'S OPERA HOUSE (Tuttle and Fyle, managers): Ermine (local) 4. White Crook co. 9; performance good.

CHATHAM.—GRAND OPERA HOUSE (R. A. McVean, manager): White Crook 13.

OSHAWA.—OPERA HOUSE (J. W. Borsberry, manager): Snow White 11.

BERLIN.—OPERA HOUSE (George O. Philip, manager): Bijou Comedy co. 8-13; fair houses.

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